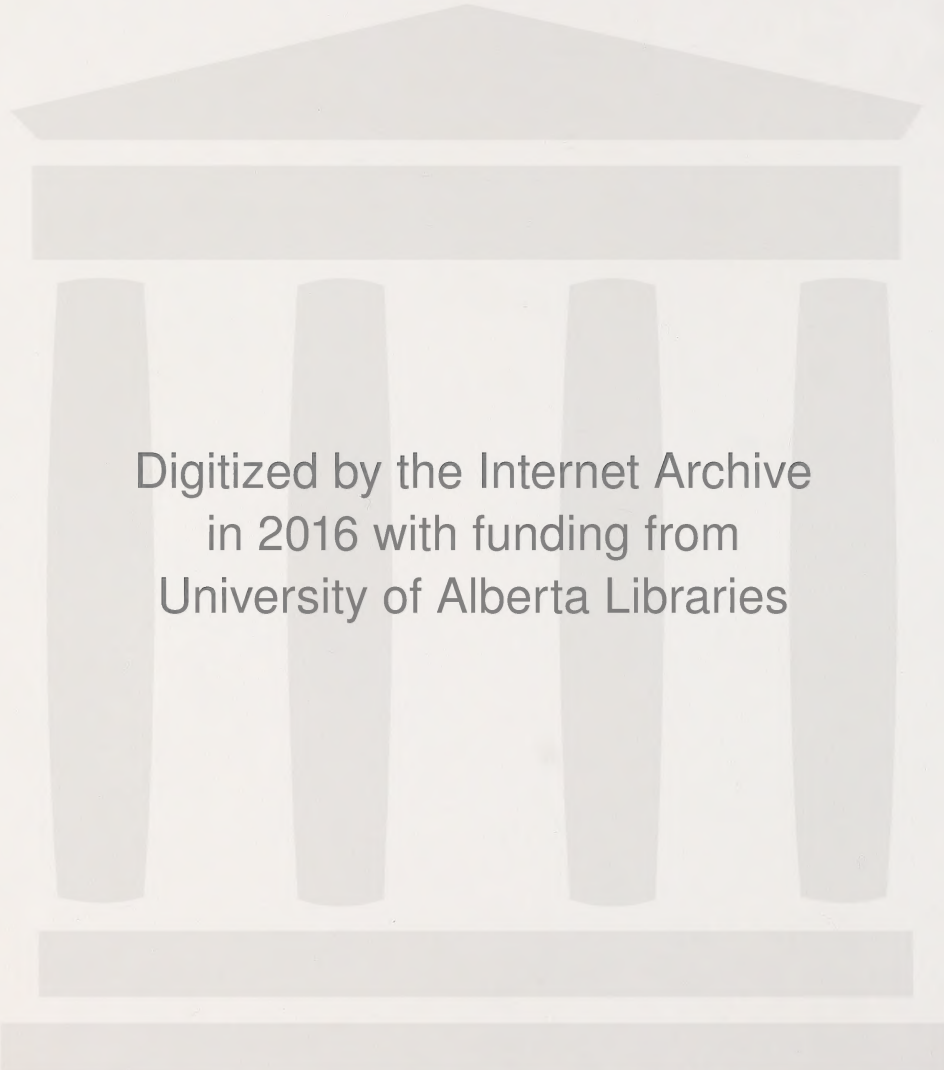


THE ELEMENTARY ART BOOK





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THE ELEMENTARY ART BOOK

for Grades 4 – 6



The Elementary Art Book
for Grades 4 - 6
Alberta Distance Learning Centre
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Cover Painting: Shawn Verkerk

This document is intended for	
Students	✓
Teachers (Art 4-6)	✓
Administrators	
Parents	✓
General Public	
Other	



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Dear Parents and Supervisors:

THE ELEMENTARY ART BOOK is a reference text which accompanies the Alberta Distance Learning Centre Art exercises in grades 4 - 6. It is designed to introduce and illustrate processes and terms used in art study. It includes information about elements of art, principles of design, different media uses, architecture, and analysis of pictures, and contains a glossary.

Six categories of art, as listed in the curriculum for grades 4, 5, and 6 are Drawing, Painting, Printmaking, Sculpture, Fabric Arts, and Photo Technology. *THE ELEMENTARY ART BOOK* deals with all these categories.

Students might wish to complete more than just the exercises presented in the courses. Supervisors are encouraged to help students extend their art knowledge and skills. *THE ELEMENTARY ART BOOK* will show you possibilities for exploration of various subjects and media. Student projects could be exhibited in the home and later stored in an art portfolio. If artwork is dated, a fine record of art progress can be kept.

Please complete the sheet regarding suggestions and possible future revisions to the art course, at the end of *THE ELEMENTARY ART BOOK*.

Thank you for your participation. Enjoy working through the material with your student.

The Art Department
Alberta Distance Learning Centre

What Is Art?

Art involves the learning of a new language. Values important to ourselves and the society we live in are mirrored in our work. We learn tolerance by studying about other artists and their beliefs. Successful art almost always involves hard work and perseverance, as well as an understanding of the elements and techniques of art.

Studying art makes us more aware of our surroundings, sharpens our senses, improves coordination, and fosters self-confidence. Art allows us freedom to creatively express ourselves and the experiences that formed us.

PORTFOLIO

How to Make a Portfolio

You will need some safe place to store all the artwork you make, both as part of the course and on your own. If pictures are dated, then you will have a personal record of the artwork you have done this year. You can look back and note your progress and interests.

A portfolio protects artwork from dust and accidents. Here are a few ideas you can use.

- A legal sized file folder is suitable for a portfolio if three sides are taped.
- A large, brown envelope works well.
- Two pieces of cardboard or poster board can be taped together. Handles can be cut for your hands.

Decorate the portfolio.



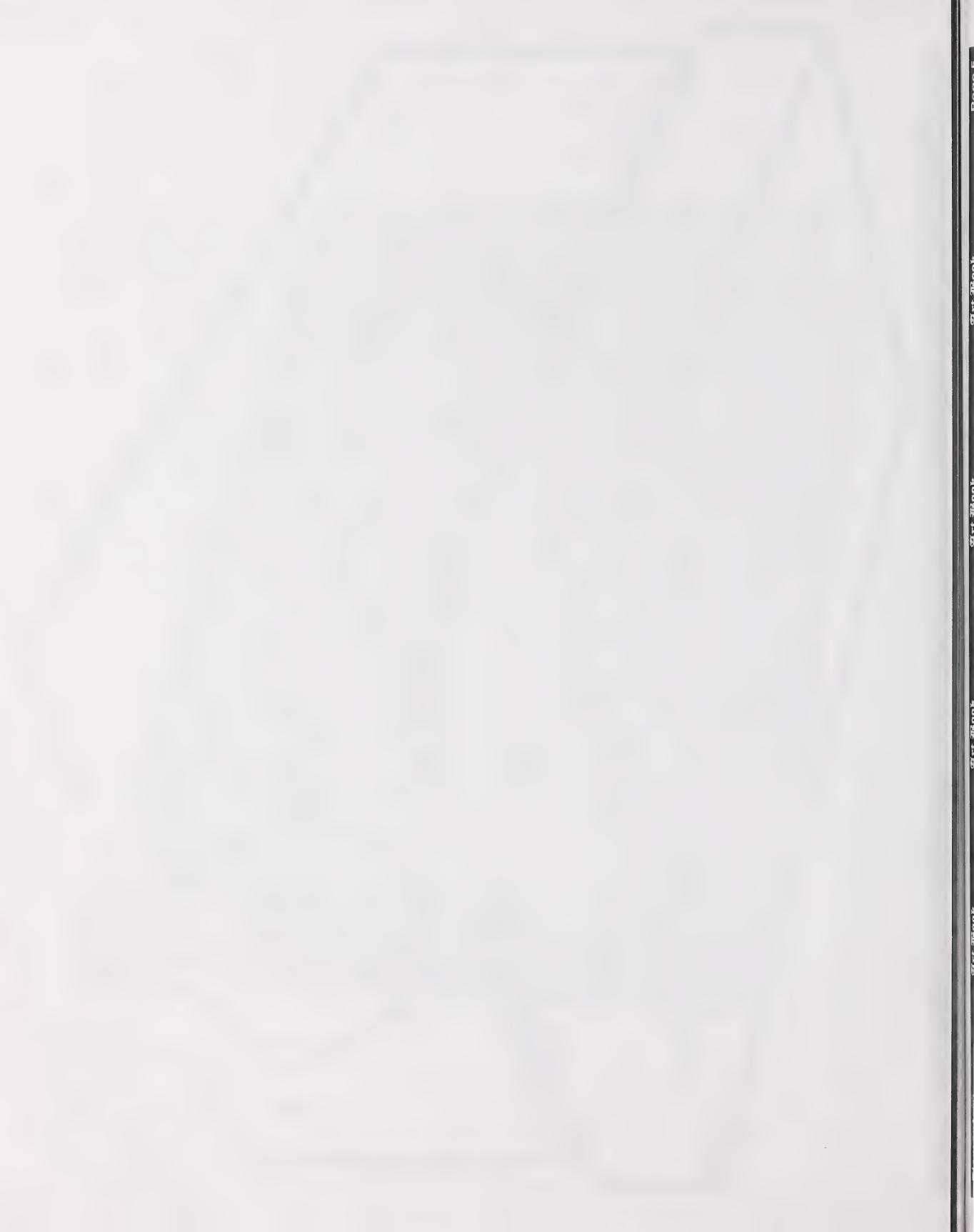
things.

- a favourite pet
- a favourite pencil or crayon shapes made from bright colours
- some cut-out shiny shapes felt, or a lace doily
- some cut-out bits of coloured felt
- interesting bits of coloured paper
- an interesting animal I folded myself
- an origami animal
- a coloured marble
- a coloured map of my pet
- a photograph of my pet
- a few nuts, bolts and gears
- a few stamps or coins I like to collect
- a few stamps or coins I like to collect
- a few stamps or coins I like to collect
- an object a friend gave me
- an object a friend gave me

When I can't think of an idea to use in my exercises or artwork for my portfolio, I will sort through my treasures. This might jog my mind and new ideas will pop into my head. I will be able to work with this new idea to draw or paint interesting shapes.

Your name

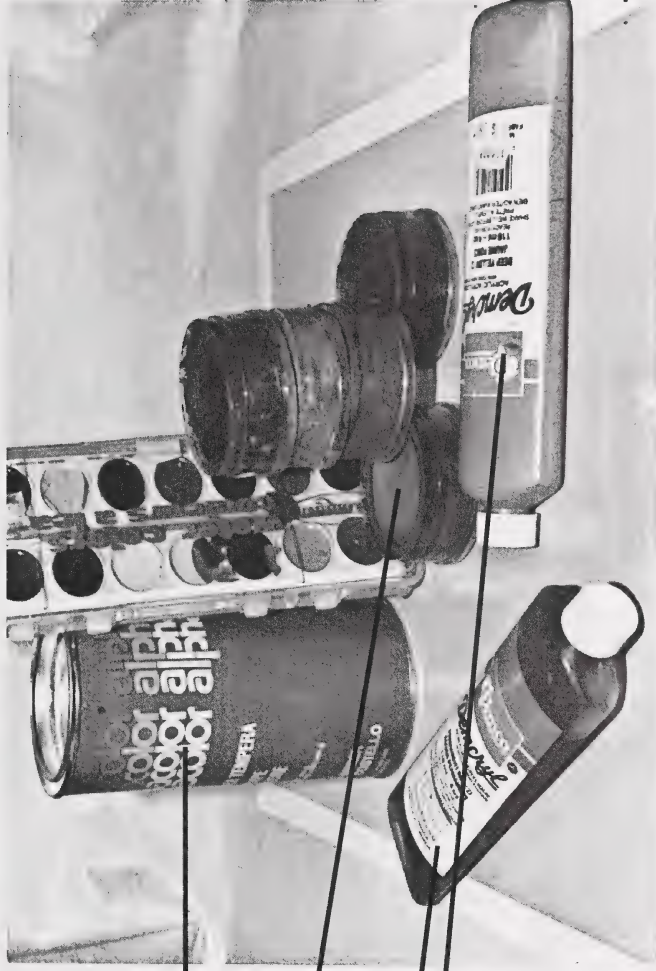
Idea File For



There are three types of paint to choose for painting exercises. TEMPERA, WATERCOLOUR, and ACRYLIC can be purchased in most department stores, in many forms, as shown in these photographs. Always buy the three PRIMARY colours, which are RED, YELLOW, and BLUE. Then buy some WHITE to mix tints of colours, and a small amount of BLACK to mix shades of colours. All other secondary colours like GREEN, PURPLE, and ORANGE can be mixed from the primary colours.

Notice the TEMPERA paint which is shown here in powdered and cake form. It can also be found in tubes. Tempera is water soluble so it is easy to clean up. If you are asthmatic, use the wet or cake form rather than powder.

The bottom of this photograph shows two premixed tubes of ACRYLIC or plastic paint. It is also sold in jars and both are water soluble. Brushes must be cleaned immediately after use to prevent paint from drying in the brush.



A WATERCOLOUR palette box is used for mixing dabs of watercolour paint with water. Watercolour paint is sold in tube, cake and pencil form. Very little paint is used because colours are diluted with a lot of water.

Decide which type of paint you are going to use, and experiment with several water-based paints.

== SUPPLY LIST ==

Pencils

Pencils have information stamped on their sides. 2B, 4B, 6B and E are soft-leaded pencils which are excellent for drawing. A hard pencil like a 2H is more suitable for writing.

Charcoal

Charcoal is made from charred twigs and can be purchased in stick or pencil form. A compressed form, conté, smudges less. A purchased fixative or hairspray, is useful because it prevents artwork from smearing.

Pencil Crayons

Many colours are available with this medium. They can be used alone or with another material to create a mixed media picture.

Wax Crayons

Crayons have a large selection of colours, which can be used in conjunction with other materials.

Felt Pens

Coloured markers are available in many colours. On the market now are markers with notched edges and markers which change colours, depending on which one is used over another.

Tissue Paper

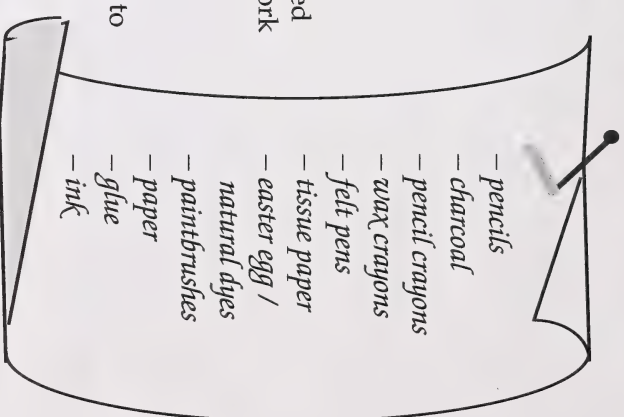
An exciting art possibility, tissue comes in packages of many colours. Pictures can be made by tearing bits and applying diluted white glue over bits to create a collage-like picture.

Easter Egg / Natural Dyes

Purchased dyes or home-made ones, made from plants, are used in tie-dye, batik, and possibly in watercolour painting.

Paintbrushes

Household paintbrushes, foam brushes, and sponges are handy for applying wide washes to background areas. Purchased art brushes are sold in a variety of sizes. You will need a medium and a small-sized brush.



Paper

White ledger paper is best to paint on, and newsprint paper can be used to draw on. Even brown paper, wrapping paper, and tag paper can be used in some cases. See what kinds of examples you can find around the house.

Watercolour paper is optional but it gives good results with watercolour. If this type of purchased paper is quickly immersed in cold water and then stretched on a wooden board, with brown paper tape, the paper will not warp when you are painting on it. It is strong because it has a rag content.

Printmaking paper is also optional but because it is tough and absorbent, it gives better results than just ledger or newsprint paper.

Glue

White bondfast and mucilage are possibilities. Wallpaper paste can be purchased for papier mache activities. There is a recipe at the back of this book for homemade paste.

Ink

Tempera paint and purchased printmaking ink can be used in printmaking exercises. Ink can be brushed onto surfaces with a brush but a rubber roller applies ink in a more uniform manner. Ink can also mean lettering or calligraphy ink.

Printmaking

All sorts of material can be pressed into use for printmaking. Old cast-off pieces of linoleum, styrofoam or cork blocks, plaster of Paris, cardboard, sponges, and vegetables like potatoes, carrots, and turnips are good to carve into. Stamp prints can be made by "inking" any found object or piece of a fruit or vegetable.

An ice cream lid is handy for doing intaglio. A design or picture is scratched into the flat part of the lid. The image is "inked", then most of the ink is wiped off. A damp sheet of newsprint is applied to the inked design and rubbed with a spoon, on the back, until the picture faintly appears.

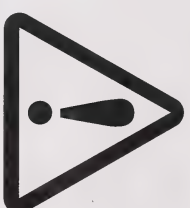
Sculpture

Modelling is an add-on process. Add-on materials are dough, purchased material, papier mache, plaster, cloth and clay, as well as recycled cast-offs.

Carving is a take-away process. Suitable material could be plaster, styrofoam, a bar of soap, wax, and wood.



SAFETY



Always read the label on all art products to check if they are suitable for children. It is best to use water soluble products for ease of handling and cleanup. Solvent-based products are harmful chemicals which can be absorbed through the skin, and fumes can be inhaled. This should be avoided.

There is one exception with the use of oil paints if **marbling** is done. In this instance, such small dabs of oil paint are needed to mix a thin sludge, that the use of this media should not be a problem. If it is, purchase a marbling kit, which has a water soluble base. An art or craft store will sell these kits.

If you are allergic or asthmatic, avoid the dust that plaster of Paris and powdered tempera paint create. After these substances are mixed, they pose no problem. Art stores sell different material to carve and model, and tempera paint can be purchased premixed.

Whenever craft knives are used, an adult should be handy to assist with the cutting and to supervise proper use of materials. Provide a piece of cardboard or plastic so knife cuts won't damage the table.

Mix **dyes** according to instructions and avoid breathing the dust. Make sure the dye has cooled if it has been mixed with hot water. Some dyes may need vinegar added to set the colours. Wear rubber gloves to mix and use the dyes. Mix only small amounts.

Always heat beeswax and paraffin wax carefully. These waxes **must be heated in a double boiler** arrangement. Place some wax in a small, clean, and dry tin can or container. Float this container on top of another larger pot, which has water in it. **WAX WILL EXPLODE IF LEFT IN DIRECT CONTACT WITH A HEAT SOURCE.** Tie back hair, and wear shoes and long pants to protect yourself. Hint: The only time you might not need a double boiler arrangement, in doing batik, is when a lit candle is used to dribble splotches and dabs of melted wax onto a section of cloth, before it is dyed in a colour bath. **WORK ONLY WITH AN ADULT WHEN USING WAX.**

Working with knives or sharp instruments when carving should also be a supervised activity. Always cut away from yourself and check to see that your other hand is not in the area of the path the knife might take, if it slips.

Plan the workstation and procedures beforehand and read information to avoid last minute dashes around the room.

==OBSERVATION AND DRAWING==

DISTANCE AND PERSPECTIVE

This line ——— has only one **dimension**. This page is flat and is two-dimensional because it has only height and width. There are ways to give impressions, or illusions, of **depth** to a flat piece of paper. (If this piece of paper was folded, or made into a paper sculpture, then you would be dealing with depth and as a result, three dimensions.) For now, we are concerned about showing this illusion of depth on this flat piece of paper.

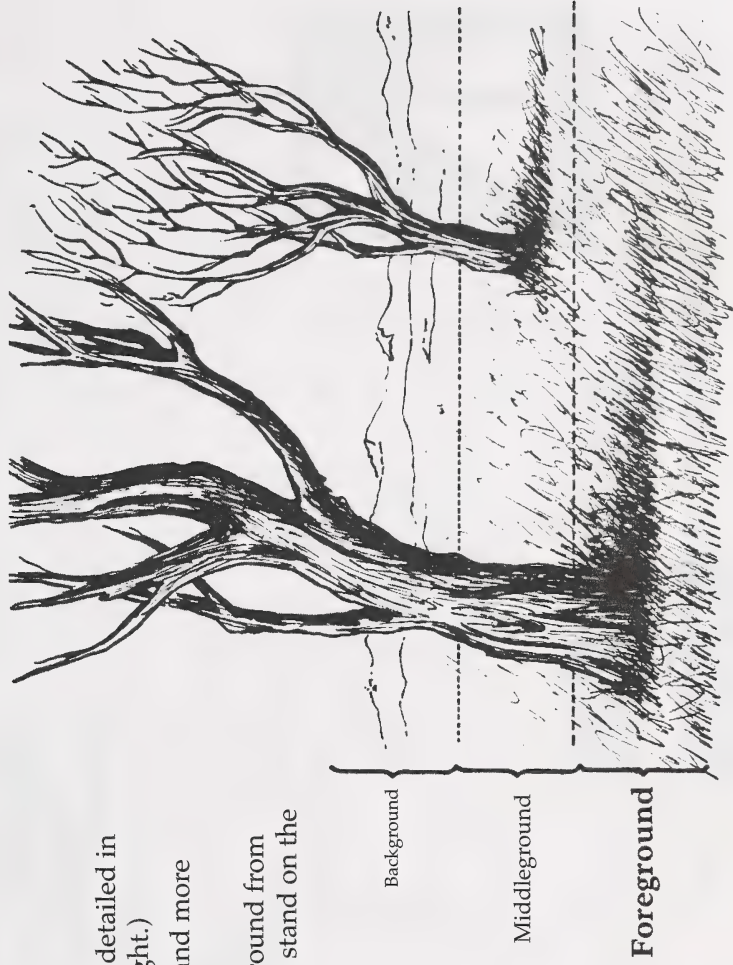
Create depth in the following ways:

1. **Overlap** – place one thing in front of another.
2. Show things smaller, duller in colour, and less detailed in the **background**. (See the illustration to the right.)
3. Show things larger in size, brighter in colour, and more detailed in the **foreground**.
4. Always show a **horizon line**, which divides ground from sky. People, animals, trees, and objects should stand on the ground area in a picture.

A distance check list:

Yes	No

- i) Are distant hills in the *background* the most hazy and least detailed objects?
- ii) Can shapes be identified in the *middleground*?
- iii) Are *foreground* colours the brightest and most detailed?



Another name for this effect is **aerial perspective**. Things farther away are less bright and detailed than closer things.

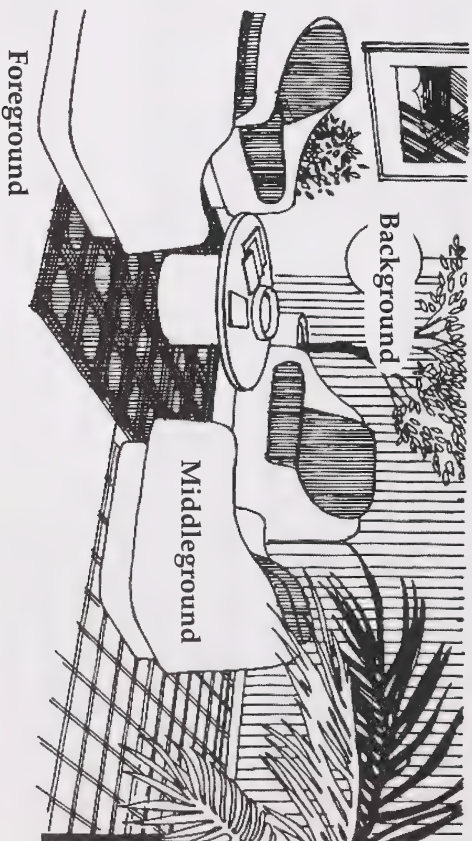
An inside (interior) or an outside (exterior) picture can be broken into three areas. These areas are:

1. background
2. middleground
3. foreground



Notice that the horizon line divides the sky from the water in this picture. The large boat is in the *foreground* area in the picture. The tiny boat is in the *background*.

Notice that a **horizon line** divides the floor from the wall, even inside a room. Some of the horizon line has been hidden behind the chairs. Objects like the chairs, table, and plant are drawn on the floor area.



An Interior Picture



The house rests on the ground area in this picture. The foot path leads from the edge to the *middleground* in this picture.

PRELIMINARY SKETCHES

In order to show where objects might go in a picture, sometimes it might be necessary to make quick, visual notes. An artist could do this by drawing many images on a page so an idea can be formed regarding placement, sizes of things, and relationships. Sketches are just quick pictures of ideas in the mind. Think of them as a shopping list of ideas, some of which may be used later.

The picture below shows some preliminary (first or initial) sketches. An artist will get a better "feel" for placement of objects and will choose one sketch that is the best. In this case the artist, Andrew McCarthy, used the duck for a Plasticine print. Notice how some lines were gone over a second time until Andrew felt he had the shape that he wanted.



BLIND CONTOUR DRAWING

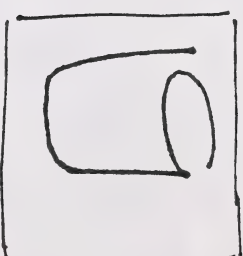
Blind contour drawings are done without looking down at the paper, or at the pencil, while the drawing is being done. Eyes are kept fixed upon the edges of the object. As a result, lines may not join like one might normally expect. Notice the contour line that describes the drinking glass to the right. It is like a piece of wire – continuous or unbroken. Blind contour drawing is different from any type of drawing you have ever done.

Hint: Since you never look down when doing a blind contour drawing, you never need an eraser. Blind contour lines are not wrong. Do not change them.

Another form of drawing is called a **contour**, and it deals with edges and outlines, too. When adding inside details it may be necessary to look down while you are drawing. Contour drawings should show smooth, continuous lines like this:



A contour drawing of a pencil



A blind contour drawing of a drinking glass

WEIGHT DRAWINGS

Contour drawings focus on edges, or outlines, of things. A **weight** drawing suggests the **centre** of things. A weight drawing does not show detail, either. How does an artist show the centre or inside of things?

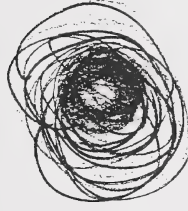
When you first started to write, you may have practised these sort of strokes, for round letters:



When trying to find the correct shape of a particular object, these kinds of similar, round strokes might be made with sketchy lines.



A **weight** drawing suggests the insides of things, or the areas with the most **mass** or density. Think of an apricot. It has tasty flesh on the outside, but it also has a pit, or seed, in the inside. The weight drawing, to the right, shows how that mass could be suggested by making the centre darker.



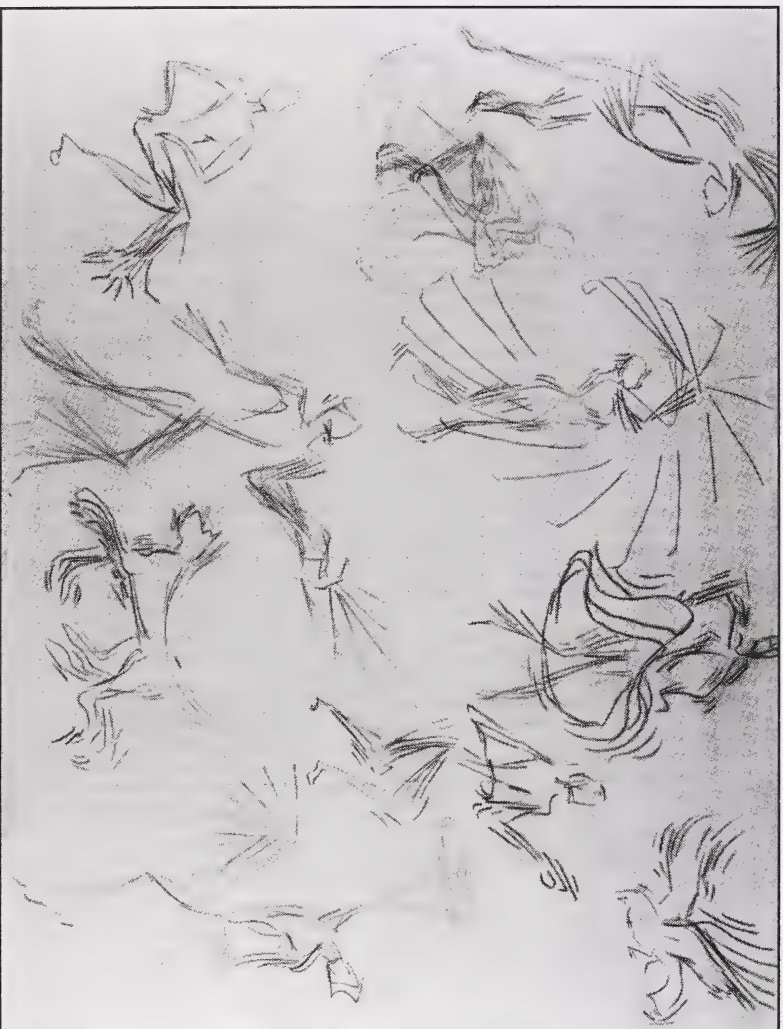
A weight drawing of an apricot, peach, or avocado

GESTURE DRAWINGS

A fly is buzzing around your head. Raise your hand and smack that insect. Did you miss? Try to hit it again.

What **motions** did your hand and body go through trying to eliminate that pest? Did your hand make wide, swishing movements? How would that look in a drawing? How would you draw something that happened so fast? You can draw the movement someone is doing and you can capture the feeling, but you have to learn to give up detail.

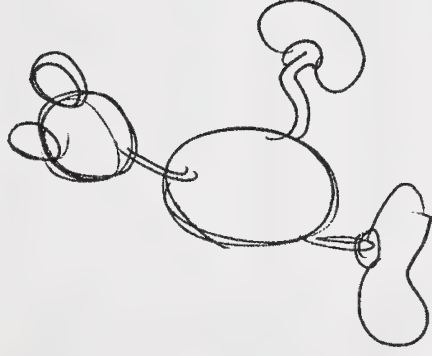
A drawing that shows just the movement is called a **gesture drawing**. You can imagine that such fast drawings will not be able to show things like eyelashes, or any facial features at all. Details are not important in gesture drawing.



Look at this collection of gesture drawings by D. Grbavec. Although no detail is present, it is possible to tell what the figures are doing. One person is dancing, another is trying to hit a golf ball, a bird is flapping its wings, and the dog is walking. No eyes, ears, mouth, clothing, or hairstyle details are present. These are examples of good gesture drawings.

Cartoonists also use simplified forms in their drawings. Think of your favourite cartoon. Characters in this cartoon have been drawn in a simple way and their bodies and heads have been based on circles, ovals, and half circles.

Can you find the circles, ovals, and half circles which make up the body of this character?



To make cartoon characters seem “cute” and appealing, the artists:

- show almost no necks at all
- draw eyes far down on the oval shape of the head
- draw small noses and mouths
- show high foreheads
- draw pudgy, rounded bodies



You should practice simplifying shapes, too. That way, the movement is often captured and composed on a page quicker. Detail is always left for the very end, so working on it doesn't confuse the main shapes.

This procedure teaches an artist to look closer and to draw more quickly, and it helps people become more confident with their drawing skills.

HOW TO SIMPLIFY A FORM

As an artist it will be necessary to **simplify** pictures to their most basic forms. A lot of shapes are really geometric in nature as these examples show:



circle



triangle



cylinder



square



rectangle



half circle



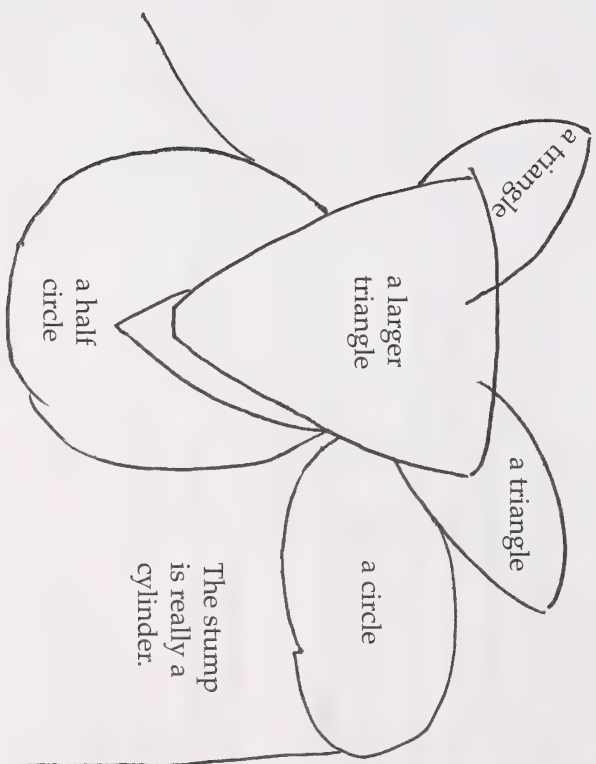
diamond

If you squint your eyes when looking at a picture it is often easier to strip the picture to its most basic shape(s). Let's try these picture below for practice.

Below is a photograph of Misty. The sketch to the right shows the shape of Misty, but in a very simplified way. The dog is made up of several basic geometric shapes, like triangles and a half circle. Squint your eyes to see these shapes.



Misty

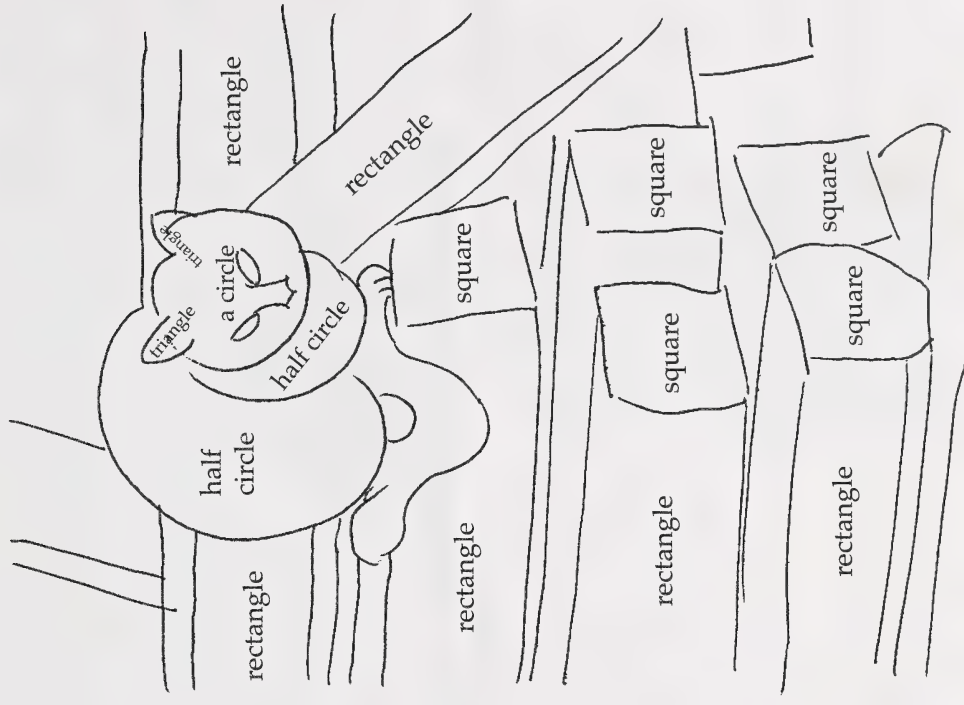


A Sketch of Misty

Below is Squeak sitting on a pile of wood.



A Photograph of Squeak

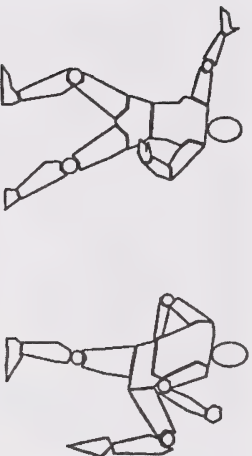


A Simplified Sketch of Squeak

DRAWING FROM MODELS

Drawing things in your environment makes you a better artist. Sometimes, it is a great help to draw members of your family and pets, because they are familiar. They will likely cooperate if asked to pose or sit still for you. That is what a **model** would do.

The jointed, wooden mannequin to the right is used by artists because it can be posed in different ways. Notice that all the parts of the body like the head, neck, torso, pelvis, and limbs are basic squares, ovals, or cylinders. If you view bodies like this, breaking them into their most simple shapes, they will be easier to draw. Clothing, hairstyles, and facial features are not important, until you feel you can more easily show the structure underneath.



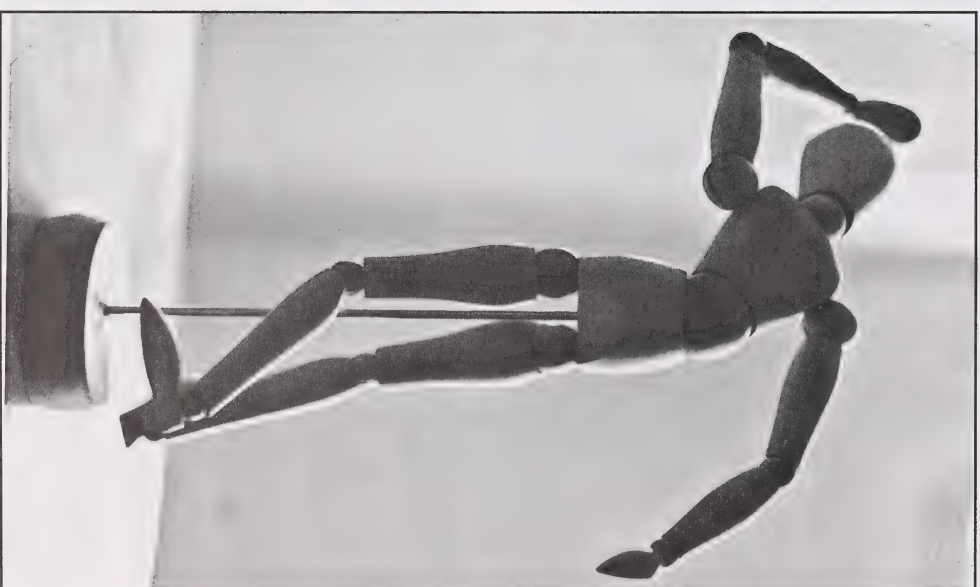
How Do I Begin Drawing, Using a Model?

Walk around the house until you find someone involved in an everyday activity like sewing, watching television, or cooking. If you choose a pet, wait until you find it in a resting pose.

Find several sheets of paper, a soft pencil, and a board to lay the drawing on.

Begin drawing the person with quick strokes of simple shapes like ovals, circles, and cylinders. The drawings above give an idea of the way to approach the problem. There is no need to erase. When you are satisfied with some of the lines and shapes, go over some of the lines to make them more decisive.

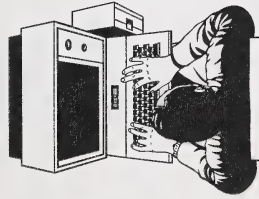
A lot of practice is needed by all artists, so don't be frustrated if the first ten drawings are not to your liking. Draw often. Keep the first attempts to yourself until you feel your confidence increasing. These first attempts could be saved in your portfolio.



DIFFERENT VIEWPOINTS

Objects will look different depending on where you view them from. Sitting in a tree gives a different look to a picture. Look at the following examples to see other possibilities when composing a picture.

Pretend you are a housefly on a ceiling fan. As you look down, your view is called a **bird's eye view**.



Pretend you are an ant on the ground. As you look up you see a huge truck racing toward you. This vantage point is called a **worm's eye view**.



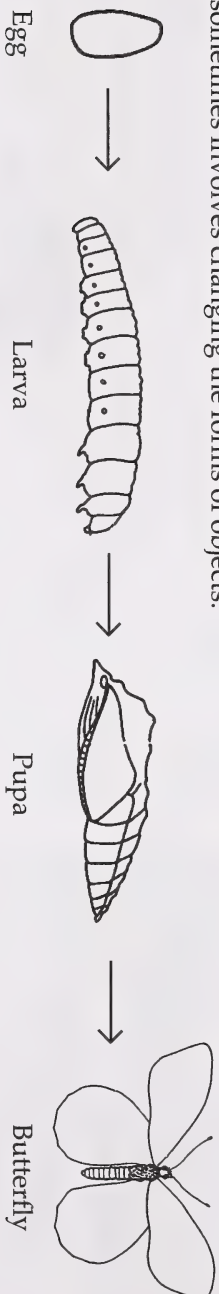
Mostly sky is shown in this horizontal ☐ format.



Mostly ground is shown in this ☐ vertical format.

METAMORPHOSIS

When something goes through a change from one form to another, it is called a **metamorphosis**. In the insect world, think of a larva which, after a time, becomes a beautiful butterfly. Sometimes several stages are involved. Below is an example of such a change. Art sometimes involves changing the forms of objects.

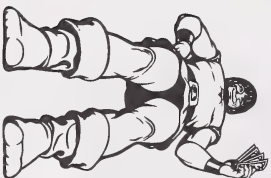


DISTORTION

A shape can be **distorted** if wind, heat, water, or cold is applied to it. A shape can also be stretched, shrunk, or changed by exaggeration, like a cartoon often is. Have you noticed how the shape of your face changes when it is reflected in a surface like a doorknob or a toaster? Heat changes a kernel of corn so it pops. An aluminium pop can changes shape when it is flattened by a truck.



Foreshortening can also alter a shape. To make something seem very close to the person looking at the picture, enlarge the size of it several times. Keep the rest of the parts a normal size. Note these pictures and the size of the closer legs, feet and telescope. Which parts seem closer?



A Giant



A Striding Man

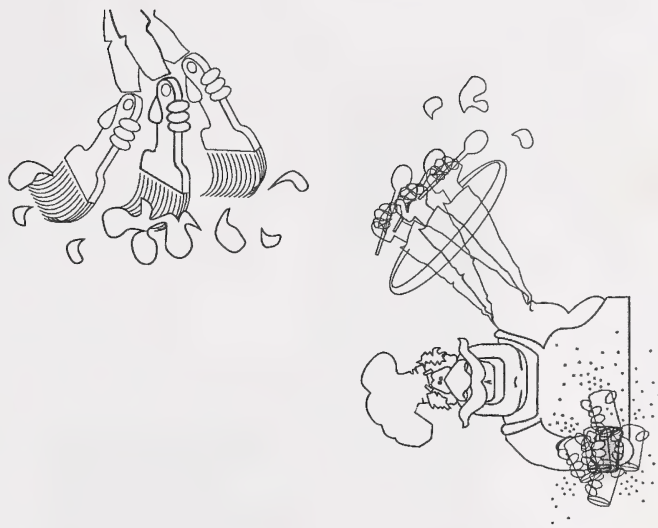
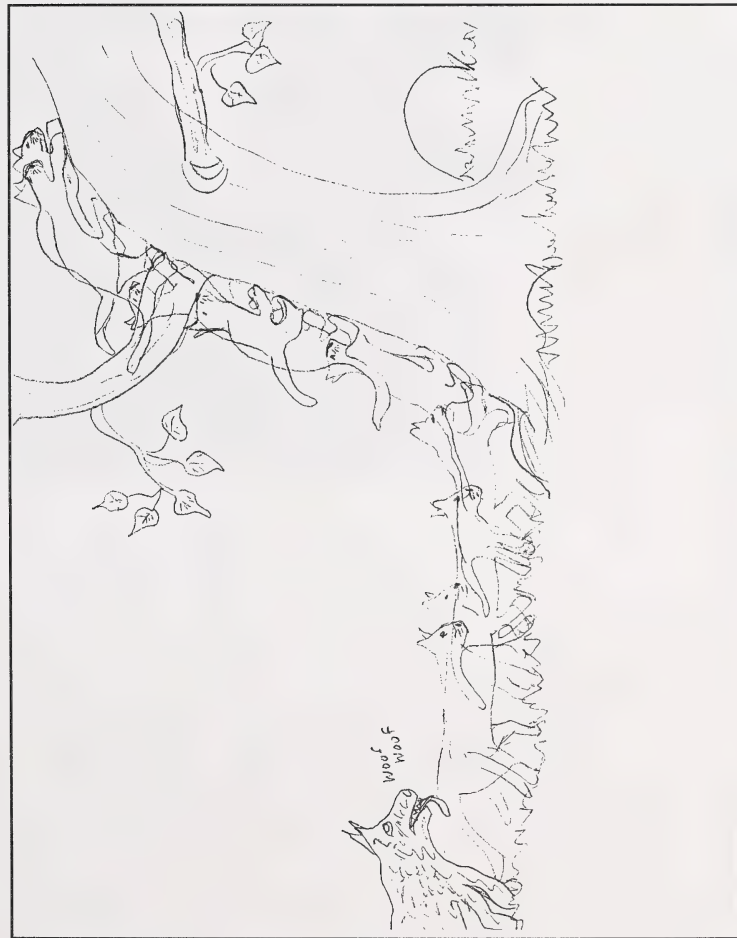


Land Ahoy!

MOVEMENT

A great way to show movement on a flat piece of paper is to draw and overlap many sketches of the same or nearly the same thing. Notice how Lindsay Feniak created a feeling of movement below by showing the cat many times. Overlapping gives the feeling of a cat scrambling up a tree, with a dog in pursuit. At the top of the tree, the cat shape stretches with an extra bit of effort to reach safety.

When showing repetition, pick a simple shape. Someone walking or swimming, or an animal rolling over or digging a hole are suggestions.



Overlapping the same shapes gives the illusion of moving arms on the painter and cook.

ELEMENTS OF ART

ELEMENTS

Any subject you study is made up of parts or ingredients, just like a cake that is made from flour, sugar, milk, and eggs. Art has parts too, and they are called **elements**. The elements of art are:

Line

Texture

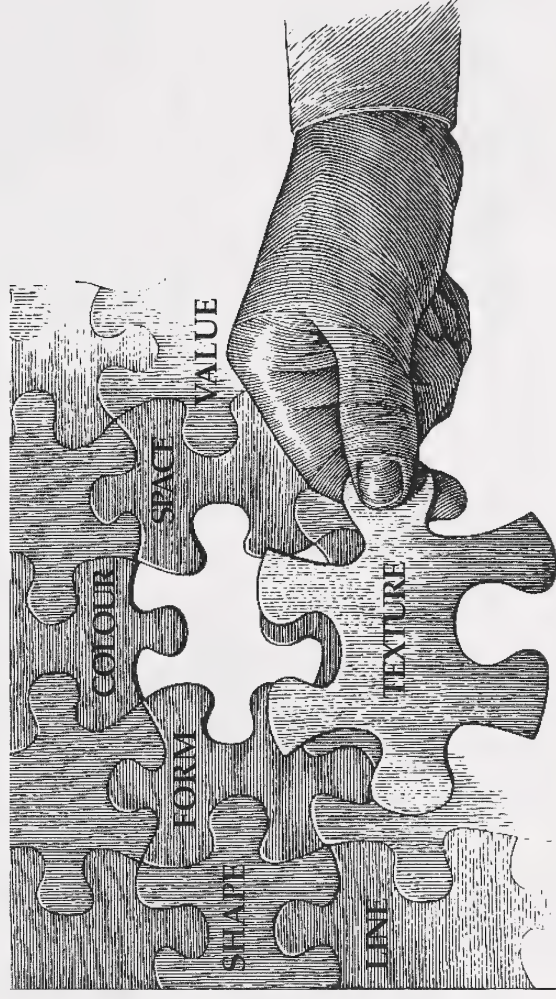
Value

Shape

Form

Space

Colour



Let's take a closer look at these elements in the following pages.

LINES

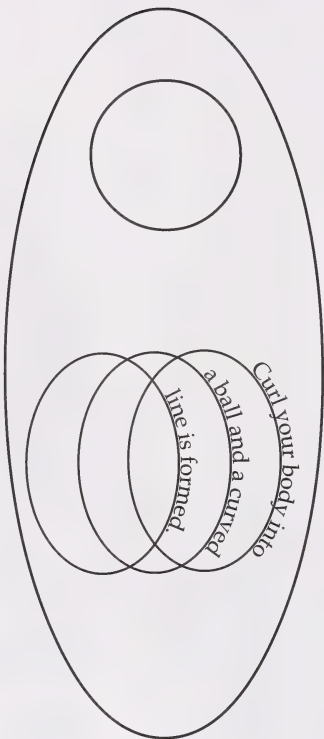
What does it mean when you are asked to "line up"? These words just formed a **line** on a page. People talk about lines because they are important in our lives. If you know more about them and what they can do, they can be used well in your artwork.



Standing straight,
your body forms
a **vertical** line.



If you lie flat on the
floor, your body
forms a **horizontal**
line.



These **diagonal** lines show
the slanted directions of
the body, arms, and legs as
this boy runs.

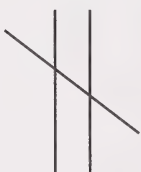
Exciting Lines

This type of line is called a **zigzag** and it is
exciting. Another example is a spiral,
so

down
the
drain
we
go.



Lines can **intersect** or cross each other
like those to the right. Have you ever
wondered if the road you were
travelling on would **intersect** a railroad
track?



Lines can express sounds just by the shapes of the letters.

Zigzag
Stomp

Lines which stay the same distance from each other are called **parallel**. Here are examples:



Straight



Curved



Zigzag



Wavy

Lines can come to a point and they can form an **angle**.



Tree rings form **concentric lines** (circles with the same centre).



The hollow part of this bowl, which holds the walnuts, is called a **concave** shape.



The outside, or bulged-out part is called a **convex** shape.

Lines can express the way you **feel**. These two examples are very different from each other:



Joy



Anger

Lines have certain **qualities**, just like you do. Today you may feel:



Spirited




Grumpy






or even Secretive, like a snail

TEXTURE

Texture is the **feel** of things. This sheet of paper feels **smooth**. Most tree bark, however, would be **rough** to the touch and would be **real texture**. You can draw a *pretend* or *simulated* tree trunk texture that others would be able to recognize. It would be a *simulated* texture of the real tree bark.

Look closely at this drawing of a house. The thatched roof texture is made up of many lines like this .

So this texture is really a *simulated* (pretend) one. After all, the page is still smooth to the touch. The stone wall consists of a lot of different lines and shapes and looks like this .

If you draw similar lines and shapes close together you can make a texture. Look at the grass  and path  textures. They represent the real grass and gravel paths.

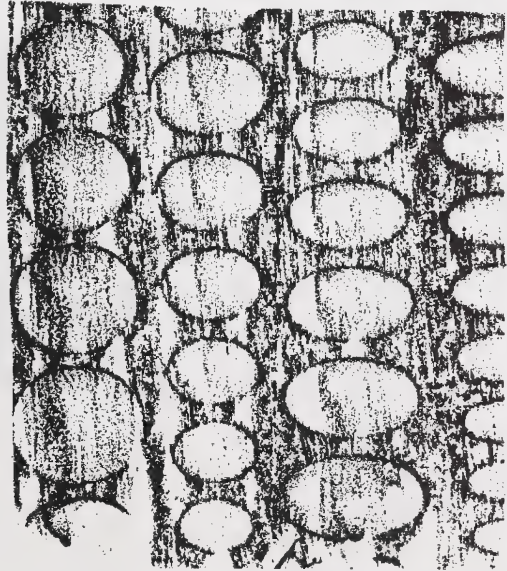
Hint: Another way to show texture is to take a *rubbing* of the actual tree bark.

Texture makes surfaces more interesting and more realistic (like the real thing).

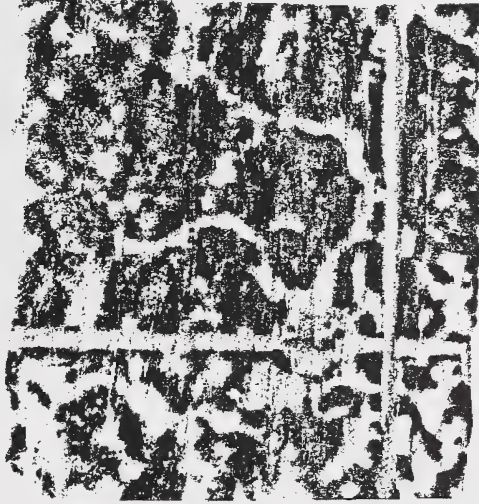


TEXTURE RUBBINGS OF REAL SURFACES

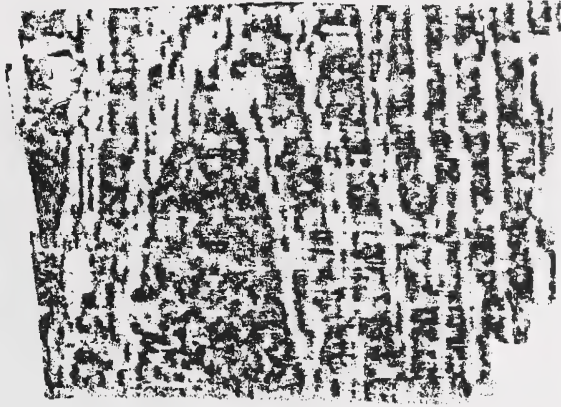
It is easy to take a **rubbing**. Place a sheet of paper over an interesting surface. Rub the paper by moving the side of a wax crayon, piece of chalk, or charcoal all over the paper until a texture appears. Keep the page steady or edges will be fuzzy.



A rubbing of an oval template



A rubbing of some linoleum



A rubbing of a wooden door

VALUE

When light is blocked by an object, a shadow is created.



Shadows are dark on sunny days.



Shadows are faint on cloudy days.

These shadow differences are really **tonal values**.

Light

The diagram above shows the change from a light area to a dark area. You will be able to practise making different values in your lesson exercises by changing pressure when holding a pencil, crayon, or brush.

Why is **value** important?

Value gives forms and shapes a feeling that they are real. Any picture is actually flat and two-dimensional, but if you add value, the shape looks rounded. Some areas seem closer than others. They can be made to look three-dimensional. That means they seem to have height, width, and depth, just like the real thing does.

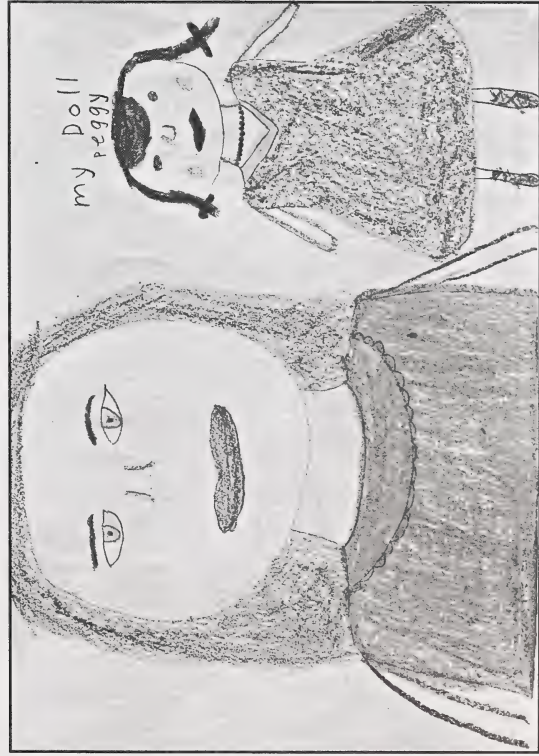
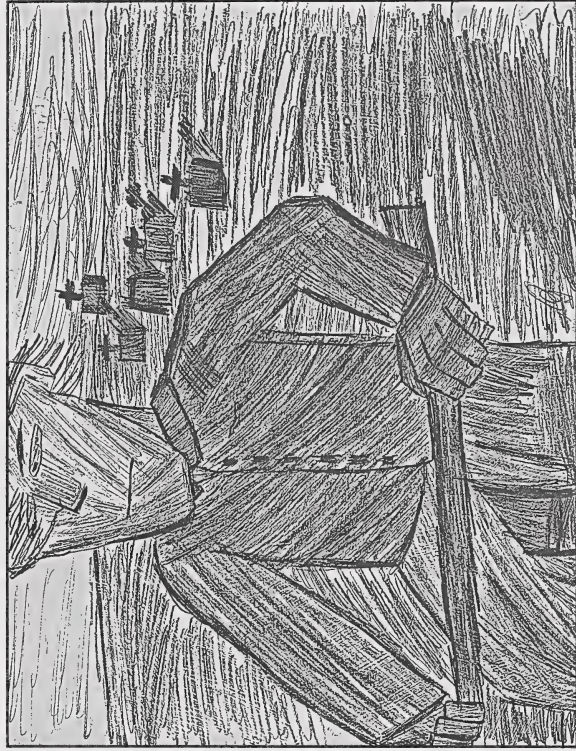
Notice the strong shadow that the lamb's body casts. This shadow appears on the side which is farthest from the sun.



Dark

Value is useful for showing different **moods** or feelings. For example, if a lot of dark values are used, a picture will feel gloomy.

This graveyard picture by Sam Garrison shows dark values. Notice that the shapes of the man, the gravestones, and shovel are all sharp-edged, or angular.



If you want to show a happy picture, use light values and soft, round lines and shapes. See the picture to the left.

If you want to make a **light** value, add **white** paint.

A **tint** is a light value of a pure colour.

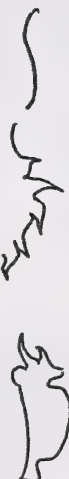
If you want to make a **dark** value, add **black** paint.

A **shade** is a dark value of a pure colour.

SHAPE

When a **line** travels a distance and returns to its starting point, it encloses space, and a **shape** has been born.

Here are some examples of flowing or **organic** shapes:



A shape made with a ruler or a compass is a **geometric** shape:



Pictures can be made with lots of cut-out shapes. Such a picture is called a **collage**. The example below shows many **geometric** blocks of different kinds of cloth. Notice that each design and texture has been repeated. Can you find all the places where the daisy, plaid, and dotted examples have been shown?

A good **collage** should show **overlapping**, or things in front of others. No backing paper should peek out. In this successful collage, there are smaller and larger pieces of each fabric.

This example is **simulated**, because all the designs and textures are drawn (not real).



FORM

A form that has these three things is called **three-dimensional**.



HEIGHT, **WIDTH**, and

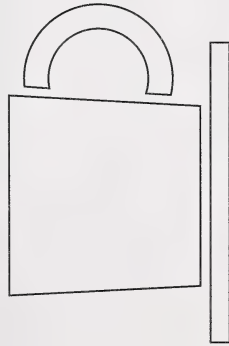
DEPTH

A **form** is an object which has

Your body has height, width, and depth, so it is a **three-dimensional** form.

Shape

This image shows only the **edges** (contour) of the mug so it is **two-dimensional**. Only the height and width have been shown.



Form

Curved lines provide more information in this drawing so it seems as if it is rounded, or has **depth**, the third dimension. It looks more like a real mug.

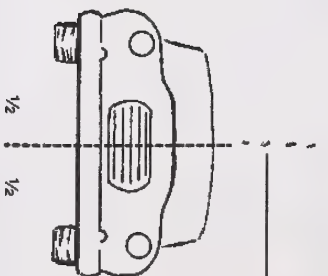
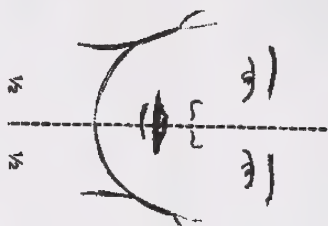
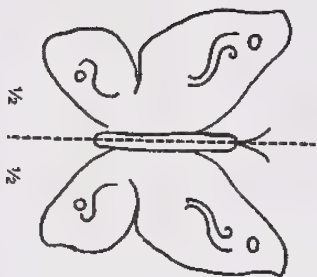
What **form** is really suggested by this contour outline?



More information in the form of tone and texture shows what the outline did not. Twisted and folded ends on the candies show cubic and cylindrical shapes. The oatmeal granola bar has a crinkled wrapper.

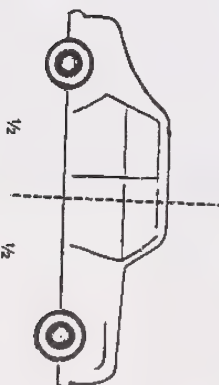
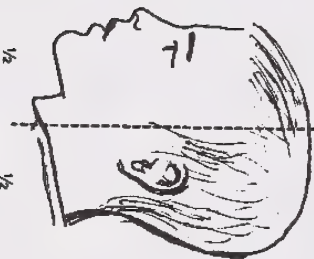
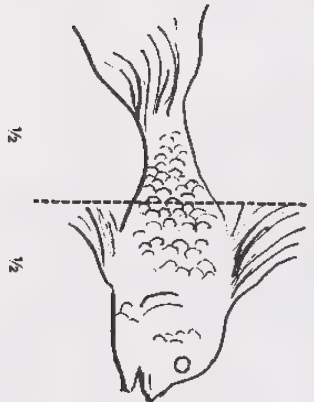


Symmetrical objects or shapes can be divided into matching halves. The diagrams below have each been divided in half along a line of symmetry. In each case, the two sides are identical, or matching.



A line of symmetry

Asymmetrical objects or shapes cannot be divided into identical halves. Notice the non-matching parts of the asymmetrical objects below.



SPACE

The area all around you is called **space** and you walk through it every day. You just read about **shapes** and **forms**, and they also depend on the **space** around them. Relationships are formed between shapes and spaces.

Leave a lot of empty space around things in your picture and you achieve a **lonely** feeling.

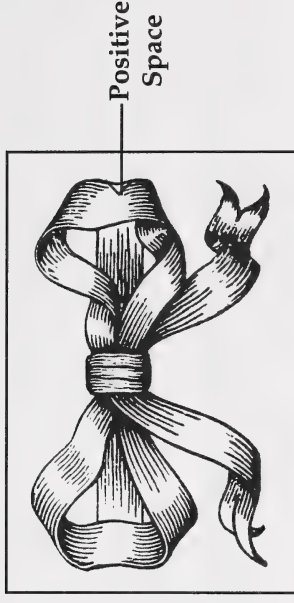
A picture can look **tense** if there are lots of shapes crowded into a space.

Think of your body and all the objects around you as **positive** space. These are solid, or concrete, things. The bow in the upper picture is **positive** space.

In the lower picture, notice only the black, shaded area all around and within the loops of the bow. The shaded area is the **negative** space.

Negative space can be just as interesting as positive space.

Notice the dark, **negative** space between the shoe laces below. It is called "through" space. Through space is negative space which creates holes and a sense of depth.



COLOUR

How would you describe **colour** to someone who was blind? Would you place their hands on a **cold** surface to illustrate a cool *blue* colour? Would you place their hands on a **warm** surface to tell them the effects a warm colour, like *orange*, *yellow*, or *red* has?

A rainbow is the result of light which is split by droplets of water, which act like prisms. If you find a glass crystal at home and place it in a sunbeam you will see how it splits light into many colours.

Notice the colour wheel which comes after page 35. The colours *red*, *yellow*, and *blue* appear as capital letters because they are the first or **primary** colours. Other colours can be mixed using these **primary** colours.

Orange, *purple*, and *green* are **secondary** colours and are mixed using the **primary** colours.

Red + Yellow = Orange

Yellow + Blue = Green

Red + Blue = Purple

Find these colours on the colour wheel.



Think of an **intermediate** colour as something in the middle. Such a colour results when a **primary** and a **secondary** colour mix. For example, you will get a yellow-orange if you mix yellow (primary) and orange (secondary) colours together.

The prefix **mono** means **one** – so **monochrome** is a word which means just one colour, but variations of it. For example, if you were asked to paint a **monochromatic** picture you might choose to use blue. Then you might use related blue colours such as powder blue, navy blue, sky blue, and baby blue. The whole picture would be different blue values. Of course, a picture based on green might include colours like lime, sage, kelly, emerald, forest, mint, and avocado green. Using just one colour in different variations makes a person appreciate all the possibilities there are to choose from.

Why are some colours called **warm** and **cool**?

Green, blue, or purple colours make people think of shady spots, cool streams, and mountains. So these colours suggest peace and quiet. Dull, cool colours are also good for a sad picture.

If you think of a dry, blazing desert where the sand is so hot it fries your feet, you might use red, orange, and yellow, because red and orange are fire colours and fire is hot to the touch. Use these colours to show crowds, activity, and tension. They are good to use for happy pictures.

Complementary colours can be found on the colour wheel.

Place your finger on any colour on the colour wheel. Look for a colour opposite the one you have placed your finger on. For example, find *violet*. Look directly across the colour wheel and you will find *yellow*, which is the complementary colour to violet. *Blue* and *orange* are complementary colours. *Red* and *green* are complementary colours, too.

What purpose do complementary colours have? They are especially useful if you want to mix a duller colour that has more interest than a colour that simply has black mixed into it. If you want to use a duller blue, mix a bit of orange, blue's complementary colour, into it.

Blue + Orange = a complementary colour

Violet + Yellow = a complementary colour

Red + Green = a complementary colour

Think of **analogous colours** as cousins in your family. Colours like this are close to each other on the colour wheel. For example, analogous colours could be *green*, *green-blue*, and *blue*.

Notice the three **tint** examples at the bottom of the colour wheel. Each of these colours has been added to a dab of white paint.

A **shade** is a colour which has been mixed into a bit of black.

Colour can be used to achieve all sorts of special effects and feelings along with the other elements, which are line, texture, value, shape, form, and space. These are powerful tools to use in art.

COLOUR THEORY

How do I make a colour darker without using black?

Colours have more intensity if they are mixed without black. Just use a deeper value of the same colour or mix a complementary colour with the original colour.

For example, to darken a *yellow* add more *yellow* or *violet*, which is yellow's complementary colour. (Complementary colours are across from each other on the colour wheel.)

To darken *orange* add more orange or blue, which is orange's complementary colour.

To darken *violet* add more violet, blue, or red.

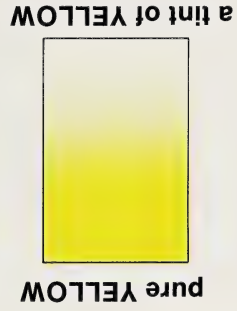
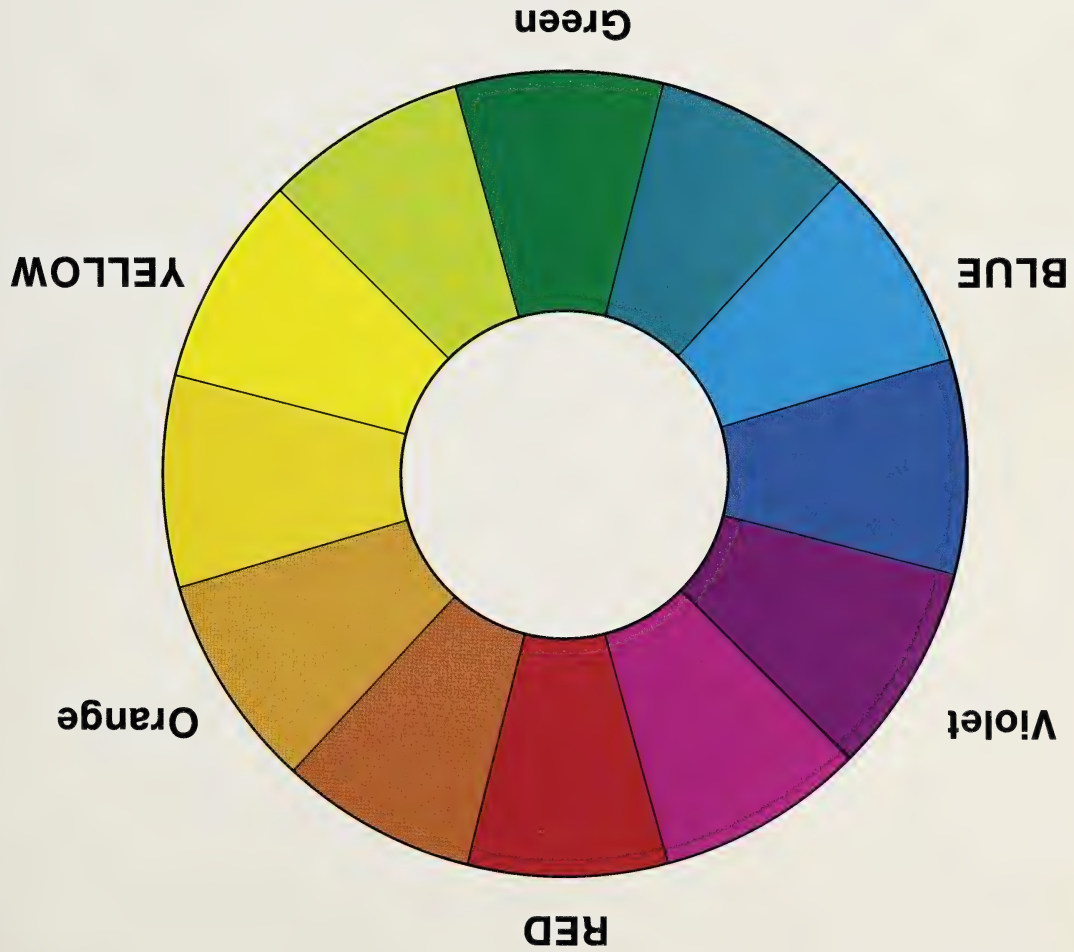
To darken *green* add more green or red, green's complementary colour.

What colour should I paint snow?

Snow colour depends on what is nearby and what colours are reflected upon the snow. For example, shadows on snow near a red barn would have a reddish tinge to them.

Late in the day, most shadows would have a bluish or purplish tinge to them, and wouldn't be white at all. Snow colour can be a lot more exciting than most people think. What colour would snow be in a night picture?

A COLOUR WHEEL



KINDS OF MEDIA

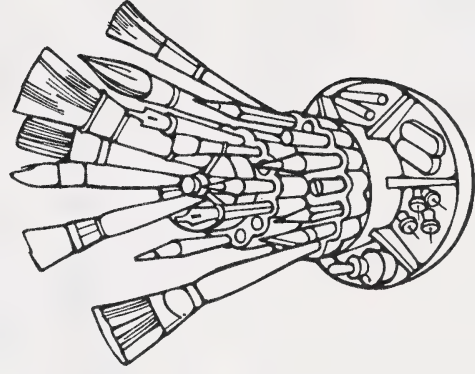
MEDIA

Media means the materials used to make artwork. **Medium** is the singular form of media.

Media covers a wide range of materials because all sorts of things can be used to make art.

Wax crayon, pencil crayon, pencil, paint, felt pen, ink, chalk, pastel, Plasticine, clay, paper, fabric, dyes, toothpaste, yarn, wire, glue, wood, plastic, tape, styrofoam, and tin foil are a few materials that can be used to make artwork. When different materials are combined to produce a piece of artwork, that artwork is called **mixed media**. For example, you might apply pencil over watercolour, or attach fabric to a paper sculpture.

Let's see what kinds of techniques can be used with some media. A *technique* is a particular way of using *media* to achieve a certain result.



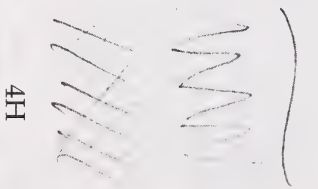
PENCILS

You probably know that pencils are not all the same. Pencil leads can be hard or soft. Information stamped on pencils will help you choose the one you need.

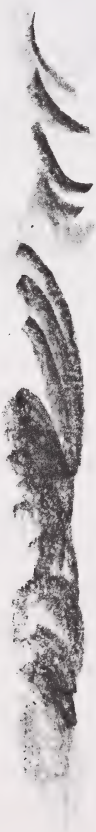
If you see a "B", that means the lead is soft. An "H" on the side means the lead is hard.



A good drawing pencil should have a softer lead. A 2B pencil makes a darker, softer line. Other soft drawing pencils are 4B and 6B. Below are examples of the lines they make.



Use a tissue or your finger to blend soft pencil and charcoal or chalk lines, like this:



Hold the pencil on its side to get wider, sweeping lines.

Hairspray or purchased fixative keeps drawings from smudging.

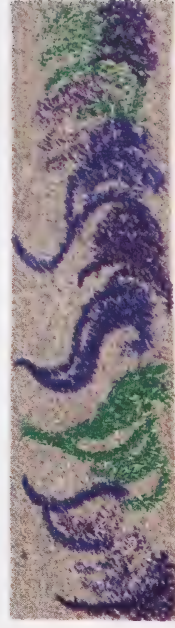
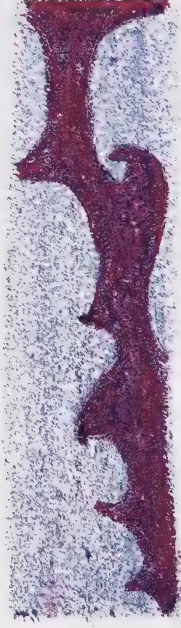
Here are examples of fur, scale, and feather texture that can be drawn using pencil:



WAX CRAYON MARKS

Try making the following kinds of crayon marks on a sheet of paper.

1. Take the wrapper off a blue wax crayon, break it in thirds, and draw wide marks with it. Overlap red crayon on top of the blue. Can you see how purple, a new colour, has been made?
2. Make a wide green wax crayon mark. Press hard with a white crayon on top of the green to make a **tint** of green. The darker areas are **shades** of green, made by colouring on top of the green with a dark crayon.
3. Make light and dark spots by using heavy and light pressure on the wax crayon.
4. Outline a light wax crayon mark with a heavy wax crayon mark.
5. Notch the end of a wax crayon and draw double lines.
6. Draw on a piece of sandpaper, and change the pressure on the crayon.



WAX CRAYON ETCHING

1. Choose several bright wax crayon colours, like orange, red, yellow, pink, green, and white. Press hard and colour all of the page. Make sure no paper peeks through the wax colours.
 2. Find the black wax crayon in the package and colour is black. Bright colours underneath may show a concern.
 3. Use the sharp end of a nail, or unbent into the surface until your picture is interesting lines like crosshatching,
- over everything until the page faintly through, but this is not paper clip. Draw or scrape finished. Remember to use zigzag, and other textures.



Wax Crayon Etching with Tempera Paint

1. Begin this etching process the same way you did in the example above. Apply bright wax crayon colours.
2. Completely coat your wax colours with a dark shade of tempera paint. You could use a shade like a dark navy blue, forest green, or dark purple. Mix a drop or two of liquid detergent into the tempera paint to help it stick to the wax.
3. Let the paint dry.
4. Use a sharp object to scrape away at the dark surface, until your picture is finished.



Wax Crayon Resist and Tempera Paint

1. Find a yellow, pink, or white wax crayon. A candle and a grease pencil will also work.
2. Begin drawing a splashy, bold flower or design on the white paper. (The image won't show up well until you go to the next step.)
3. Paint the whole page with one or two dark tempera colours. Add a drop of liquid dishwashing detergent to the tempera paint and paint over your design.
4. Watch the picture underneath appear.

Try using watercolour instead of thicker tempera paint. Since watercolour paint is mostly transparent, the paper underneath can be seen. As a result, this gives a different effect.

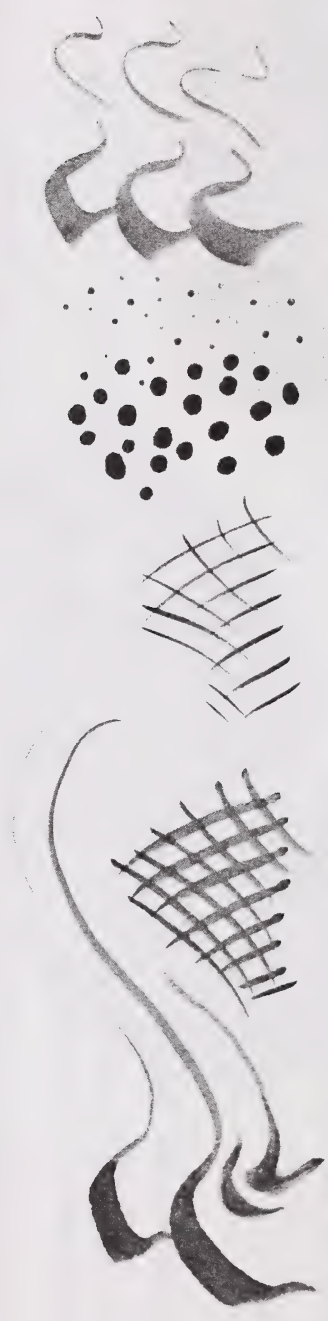


Can you see the flower shapes which appear when a blue wash is applied over the crayon?

FELT PEN MARKS



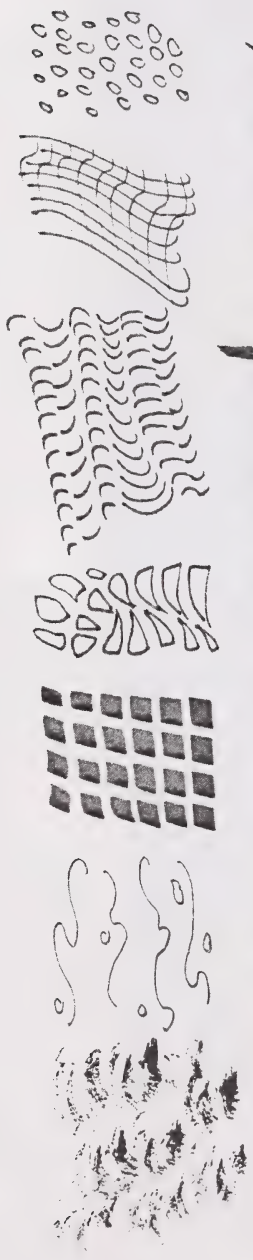
By changing pressure and direction, a great many different kinds of felt pen marks can be made.



Calligraphic

Felt pens ≡ 11 A

Textures



Try a resist of felt pen on top of a wax crayon design.

PENCIL CRAYONS

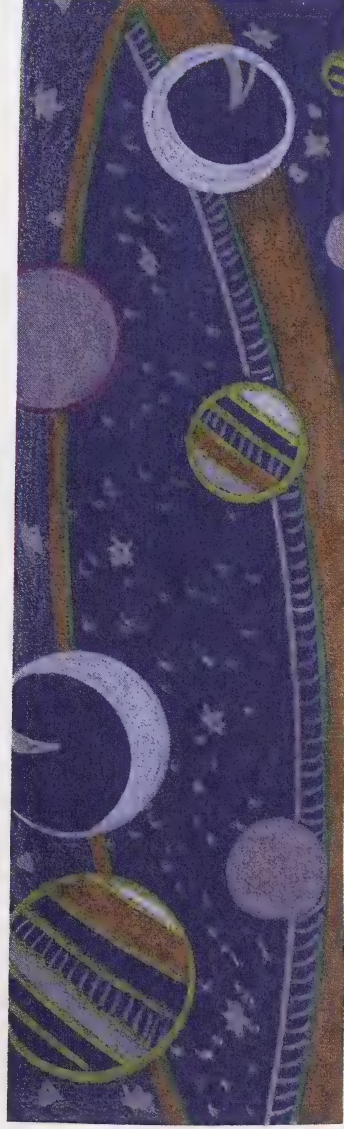
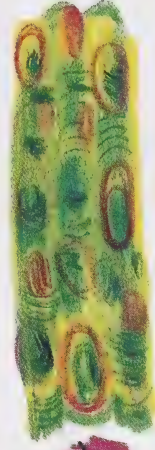
You have probably used pencil crayons for years, but different techniques can give you exciting new directions. Vary the **value** (pressure) like this:

less pressure

more pressure



Overlap one colour on top of another. Try a dark blue on a red background. Make textures on a light pencil crayon background.



Create wonderful textures.

Try using a light pink, green, purple, or white pencil crayon on dark coloured paper.



Change **density** (spacing) of dots, lines, and shapes.

PENCIL CRAYON – SPECIAL EFFECTS

1. Pressing hard, try laying down several pencil colours on top of each other.
2. Try scratching into the heavy pencil crayon layers. This is called *sgraffito*, and you did something like this with the wax crayon etching.
3. Use mixed media or combinations like pencil crayon on top of felt pen.
4. Press a piece of masking tape against a spot in the pencil crayon drawing. The sticky tape will "lift" off some of the crayon colour, making it lighter.
5. Use heavy pencil crayon on top of lighter areas.
6. Use textures and sharp and fuzzy lines. Smudge areas.
7. Try light coloured pencil crayons on dark coloured paper. You could create a night picture.

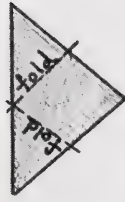


PAPER

What are other things I can do with paper besides working with papier mache?

Paper can be scored, cut, curled, layered, fringed, slotted, torn, woven, rolled, crushed, and it can be folded, like the Japanese do to make paper sculptures, or *origami*. Here is a pattern to make an origami cup:

1.



2.



3.



4.





5.



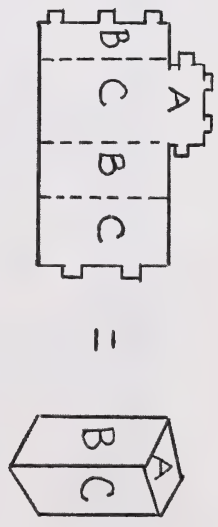
A cup



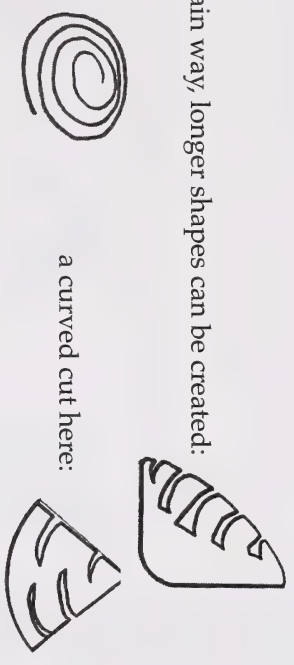
Use different kinds of paper and a craft knife to make paper sculpture, using some techniques from page 45 of this book. This paper angel's body is made up of two paper cones. The smaller cone is on top of the other, and pleats make it seem like it is a skirt. Paper wings , arms  and a song book are made of flat pieces of paper. The head is a ball and paper coils make perfect hair texture. The halo is made from a rolled piece of gold paper.

THINGS TO DO WITH PAPER

Paper can be folded:



By cutting paper a certain way, longer shapes can be created:

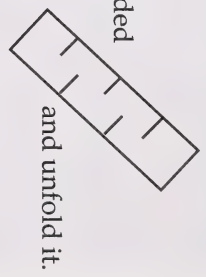


Try cutting a spiral cut:

a curved cut here:

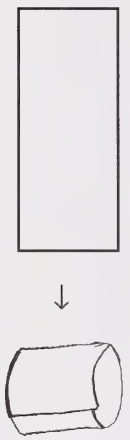
and unfold it.

Cut a long, folded strip like this:



and unfold it.

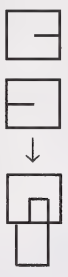
A rectangle can be rolled into a cylinder



A rectangle can be cut into slots and fringed:



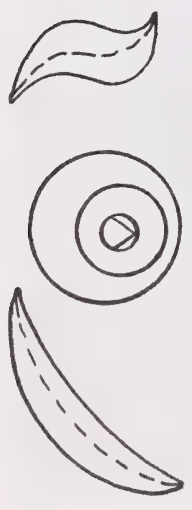
Slit flat sheets of paper like this and interlock them:



Tape or staple paper strips into flat or round shapes like this:



Score these shapes lightly along the middle and they will bend easily:



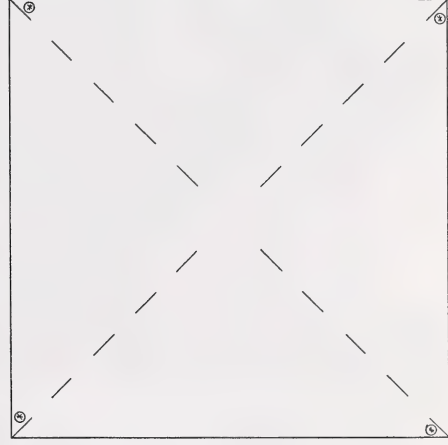
PAPER SCULPTURE – A PINWHEEL

Use this basic design to make your own pinwheel.

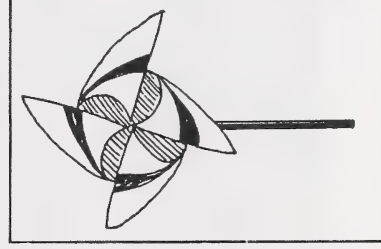
Find some:

- thick coloured paper or foil
- a ruler
- a pencil
- a craft knife

1. Cut a square shape. Draw a circle in the middle of the square. Draw * marks to match the ones in the diagram.
2. Fold along the diagonal, dotted lines.
3. Decorate the square shape with stripes and dots.
4. Cut all along the dotted, diagonal lines up to, but not through, the circle at the middle of the pattern.
5. Pinch the four ends * together or glue them at the middle circle.
6. Force a pin through all four ends at the middle of the square. Push the pin into the side of a wooden dowel or a popsicle stick.
7. Blow on the pinwheel to see how it moves in the wind.



(a 5" square shape)



A pinwheel will look like this.

This pinwheel has been decorated with dark bands. You can decorate your pinwheel with painted stripes, bands, stars, or in some other way.

TISSUE PAPER PICTURES

Materials: A piece of light card to use as a backing sheet, white glue, water, a shallow mixing dish, a paintbrush, and a package of coloured tissue paper

1. Decide on a subject for your picture but don't draw anything on the backing sheet.
2. Begin tearing and cutting freehand tissue paper shapes to make your subject.
3. Mix an equal amount of white glue and water in a shallow dish to make a glue "wash".
4. Decide which area of the backing sheet will be the background. Apply some of the glue wash to the background area on your backing sheet.
5. Begin applying the torn paper shapes to the background.



- Light-coloured tissue works well here because other, brighter colours should be used for foreground shapes.
6. Notice how brighter tissue colours run into each other as your picture continues.
 7. Save the brightest and darkest tissue colours for the last. Foreground colours should be the brightest because they are the closest.
 8. After the glue "wash" has dried, add other detail by using felt pen and crayon lines.
 9. Wash your paintbrush so dry glue doesn't ruin it.

TEMPERA/FINGER PAINT

(See the supply list of this book, page 6.)

Tempera, or poster paint, is sold in most department stores, teacher's stores, and art stores. It can be bought in cake, premixed liquid, or powder form and comes in jars, tubes, or cans. Powder form is unpopular due to the dust it creates when water is added. Since it is water soluble (dissolves in water), it can be further thinned or kept thick. You can't see through it to the page underneath, so it is opaque. Colours go over each other well. Tempera dries quickly.

Try making your own paint. These recipes are successful for finger painting exercises.







Mix together soap flakes and food colouring, or hand lotion and food colouring. Toothpaste and food colouring is an unusual medium. Liquid laundry starch and powdered tempera paint is another idea.

Painting Hints

Set up the painting area so materials are handy. You will need your paints, several brushes of varying widths, a sponge, rinse water for brushes, paper towels, an old muffin tin, or jars/bottles to mix different colours in.

What kind of brushes do I use with tempera paint? A wide paintbrush or household paintbrush is best for your first, background colours. A sponge or foam paintbrush would work if the paint was thinned. Save medium-sized brushes for shapes in general. Use the smallest brushes for texture and detail.

Brush stroke examples:

Dry Brush	Outline/Wide	Light On Dark	Thick/Thin	Large/Small	Wavy/Straight
					

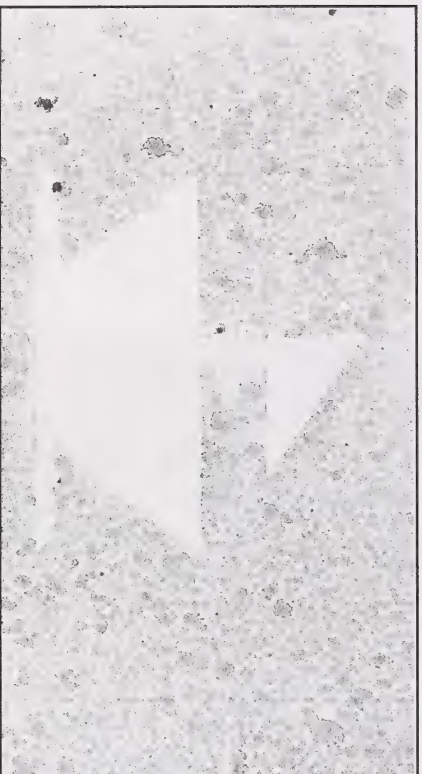
TEMPERA PAINTING — SPECIAL EFFECTS

Mix techniques to make your painting more interesting.

Try spraying over cut-out shapes with an atomizer spray bottle filled with a different colour of paint. If you don't have a spray bottle, try flicking your fingernail along a toothbrush which has been dipped in paint. Try other splatter techniques using a toothbrush and an old piece of window screen.

To avoid cut shapes flying off the page when you spray the area, weight or pin the shapes down. Using cut shapes like this is also a way to do stencilling.

1. Draw a shape and cut it out.
2. Place it on the painting and pin it down.
3. Spray the area with the spray bottle.
4. Remove the shape. Try several shapes at once, move them around, or place objects on the page and spray around them.



WATERCOLOUR PAINTING

You will need: watercolour tubes of paint, several brushes, a sponge, paper towel, tape, a jar of rinse water for brushes, and a styrofoam or paper plate for a **palette** (see the glossary).

Watercolour paint lasts a long time because only dabs of it are used. Watercolour paint is transparent, unlike tempera, which is opaque. You can see the paper through the washes in watercolour. Tempera paint covers the paper so the surface cannot usually be seen through it.

In watercolour, the unpainted paper is the "white" area. When using tempera, white areas can be painted with white paint.

If a lighter colour is needed in watercolour, just add more water.

If a darker colour is needed, add less water or apply more than one wash on top of another. Hint: In watercolour painting, the very last colours brushed on are dark ones. You cannot go over a dark colour after it is dry, to make it lighter.

How Do I Make a Watercolour Wash?

1. Dip a brush into a dab of blue paint. Mix this blue with water in a shallow lid. Remember that to get a lighter blue, just add more water.

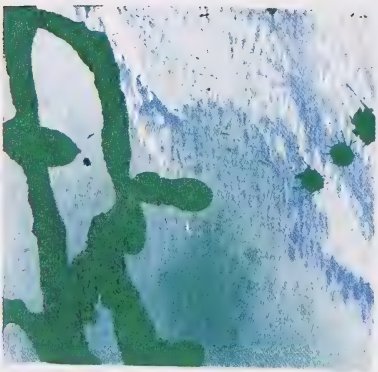
You have mixed a "wash".

2. Apply this blue "wash" to the page quickly, with a wide brush or sponge, using sweeping strokes.

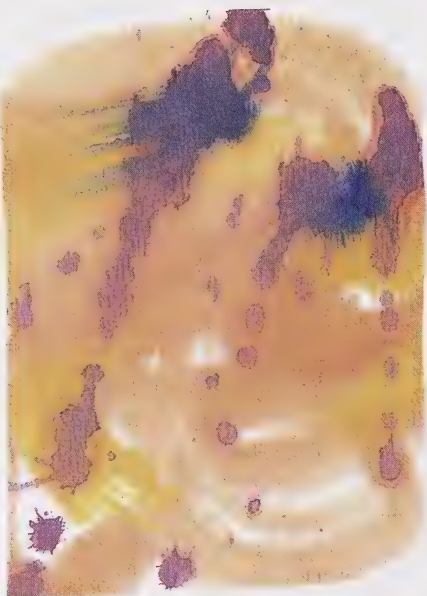


Let the blue run, streak, or pool. Consider blotting, turning the page, or adding another coloured wash on top. Remember to rinse brushes and sponges after each colour. Colours stay bright this way.

Running



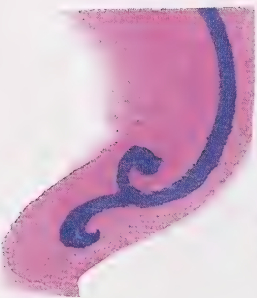
Splattering and Streaking



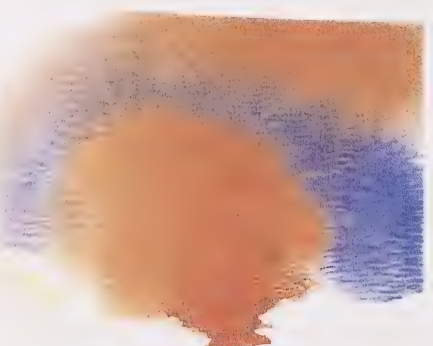
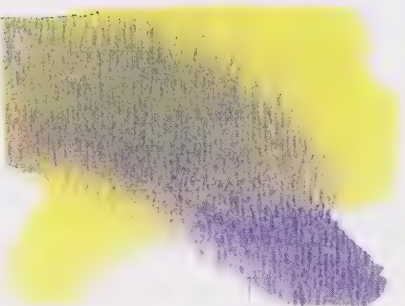
Pooling



Blotting

A wet blue into
a wet pinkA wet blue into
a dry pink

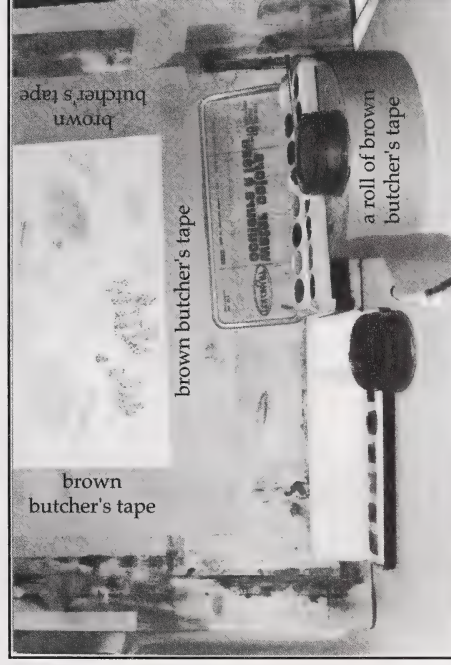
One wash over another



When complementary colours mix they make duller, more interesting colours. Try using yellow and purple together, or green and red, or orange with blue.

How Do I Begin a Watercolour Picture?

1. Dampen a sheet of bond or watercolour paper. Blot excess water from the surface. Try not to brush the paper surface too much because the top of the paper has a coating which could be lost. If the paper starts to form crumbs, you are overbrushing. Then the paint will not flow over the page properly.
2. If you have any brown butcher's tape (or other paper tape with water soluble glue), put it all around the edge of the paper and glue it to a wooden board. It doesn't curl that way.
3. Apply "washes" of colour to the background area with sweeping strokes.



Painting Hints

1. Paint *backgrounds* first with a sponge or wide brush, in as few strokes as possible. Use your lightest colours for this background area.
2. Dull colours can be placed in the *middleground*.
3. Save the brightest colours and greatest detail for the *foreground* area.

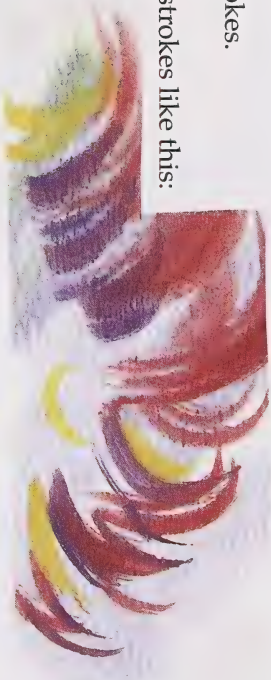
WATERCOLOUR PAINTING – DRY BRUSH TECHNIQUE

After several washes of colour have been applied to a page, try using the following texture:

Take a dry paintbrush and *without* wetting it, jab it into a dab of watercolour. The colour will stick just to the end bristles and that is what you want.

Now begin practising these types of strokes.

Make wispy strokes by making curved strokes like this:



Make wavy strokes like this:

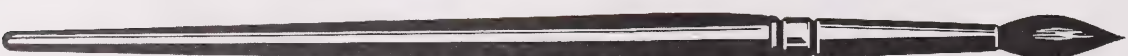


Make twisting strokes:



Dry brush strokes make good fur and feather texture.

Note: These dry brush strokes will look quite different on a wet background than on a dry background. Try some of them on your next painting, after you have applied a coloured wash to it.



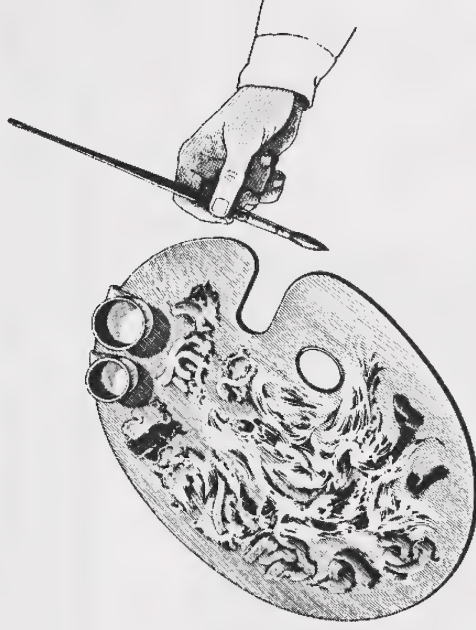
ACRYLIC PAINT

Another type of suitable paint is **acrylic** paint. It is really a liquid plastic so it dries quickly, and is cleaned and thinned with water. It can be bought in premixed jars or tubes. Sometimes, an extender is used to make the paint go farther and to slow down the drying time, if more time is needed to work on a painting. An extender is also useful because it adds texture. Don't let acrylic paint dry in a brush.

Notice the picture of a **palette** to the right. Acrylic and oil paints are often mixed on the surface. Notice the hole where the thumb fits when it is held.

Other containers like an aluminium pie plate or a styrofoam meat tray work very well to mix acrylic, and even watercolour, washes on.

If acrylic paint is diluted with a lot of water, washes of colours can be used in the same way as watercolour.



PRINTMAKING

If you paint or draw a picture only one image is made. In most printmaking, you can get many images of the same thing.

Cover household objects with ink, or use a stamp pad. Stamp the objects on paper. Keys, bits of wood, plastic, and even the broccoli you left on your plate for dinner, can be stamp printed. Ink your foot, hand, or fist and stamp it on a page.

Cut a design into an eraser with a craft knife. Ink and stamp the erasure. (See page 65 of this book.)

Glue thick string around a line drawing of an animal and glue it to a backing. Ink and stamp the string. (See page 63 of this book.)

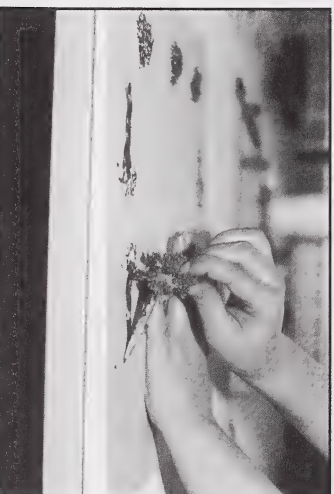
Ink leaves, flowers, or ends of stems.

Ink a freshly caught fish and stamp print the fish.

Try **marbling** to make interesting designs. (See page 64 of this book.)



Inking broccoli



Stamping a piece of inked broccoli



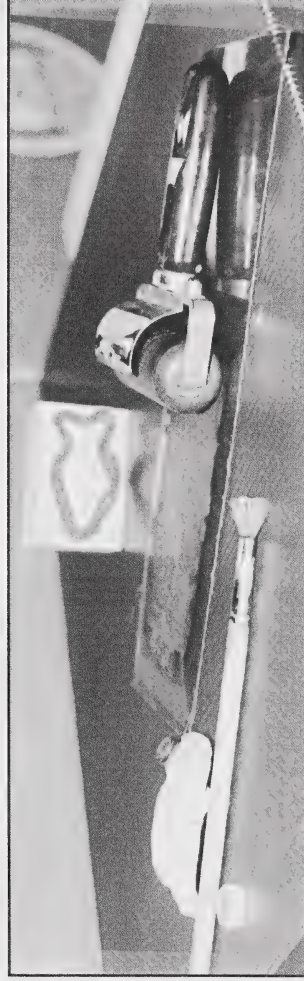
Inking and stamping found objects

Printmaking is especially good for making your own wrapping paper, note paper, designs on clothing or walls, and posters.

Newsprint, construction paper, and fabric are printing possibilities. Shiny paper is less absorbent, so it is used for activities like marbling, where you don't want the paper to fall apart when it contacts the water.

What type of ink should I use? Of course, purchased water soluble printmaking ink is best for projects, and you can find that in an art store. If this can't be found, then use thick tempera paint or fabric paint.

A paintbrush or a purchased rubber roller "inks" the object or block. If you have a rubber roller, a piece of plexiglass is useful for rolling ink back and forth on to get just the right amount on the roller. Getting a consistent amount of ink on the "block" every time is important. A **block** could be an eraser with a design cut into the surface, a cut vegetable shape, your hand or foot, the shape on a cookie cutter, or a string print as shown below.



Remember: If you need to use a craft knife to cut a design in a vegetable, eraser, or piece of cardboard, ask a parent to help. A bandaid on a finger makes printmaking difficult.



Above is one example of a **craft knife**. Others have blades that break at intervals so edges always remain sharp.

MONOPRINTS AND BLOT PRINTS

Remember the word **monochromatic**? The root word—**mono**—means **one**, and monochromatic means having only one colour. A **monoprint** means just one print.

Set up a printmaking station and find these materials:

- thick tempera paint
- a flat cookie sheet or piece of cast-off arborite (kitchen counter material) or linoleum
- several sheets of newspaper paper
- newspapers to protect the table
- some paintbrushes
- rinse water for brushes

Use the following steps to produce a **monoprint**:

1. Make a few simple shapes on the cookie sheet, arborite, or linoleum. You can use several colours. — *photo #1*
2. Quickly, before the paint dries, place a sheet of newspaper over the image you just painted. — *photo #2*
3. Press on the paper, and rub your hand back and forth until you see the picture more clearly.
4. Remove and set the print aside to dry. — *photo #3*

Follow the steps below to make a **blot print**:

1. Fold a piece of paper in half and crease it.
2. Place a blob of paint near the crease in the page.
3. Fold the page shut and rub the spot where the ink is located. (You are **blotting** the ink.)
4. Open the page and look at the shape the blob of paint has made. See the example to the right. You can also use more than one colour.

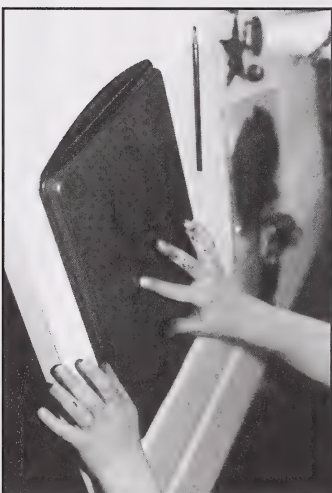
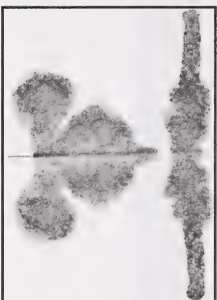


photo #1



photo #2

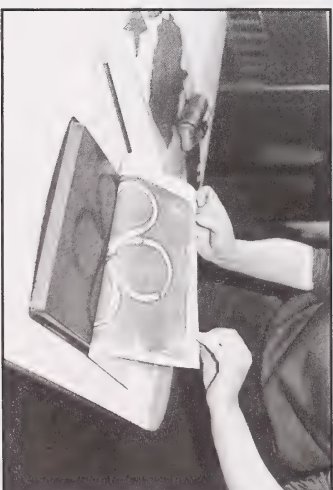
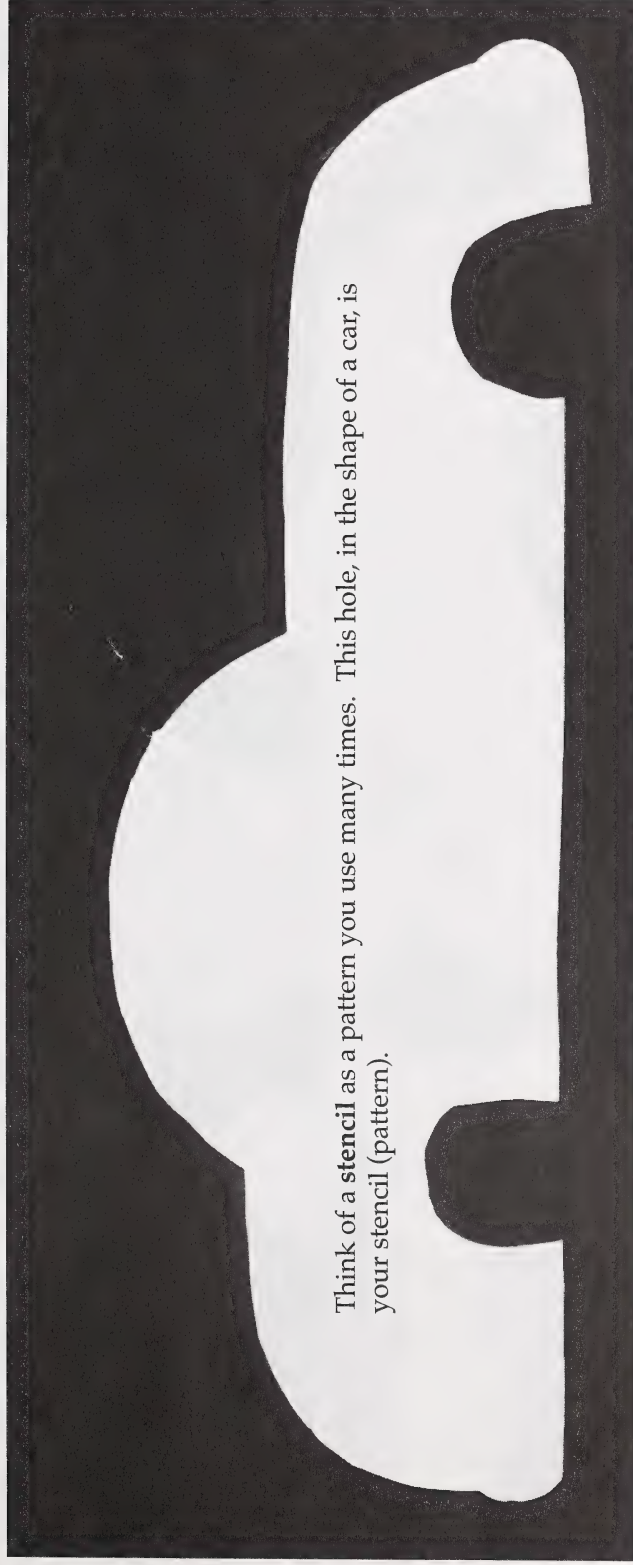


photo #3

PRINTMAKING AND STENCILS



Think of a **stencil** as a pattern you use many times. This hole, in the shape of a car, is your stencil (pattern).

A stencil can be used many times to create a design. Ink is dabbed or brushed in short, choppy strokes within the hole. The stencil is then removed and placed elsewhere to begin a new shape, until the page is finished.

What steps do I follow to make my own stencil? The next page tells what to do.

Find an old file folder to cut your stencil in. You need a craft knife, tape, thick paint, a stiff short brush, and paper to print on.

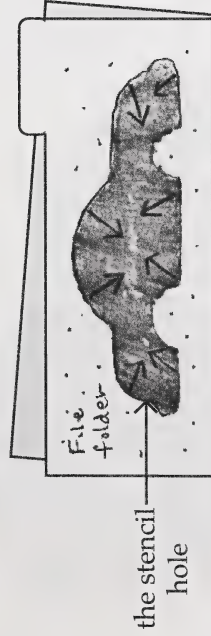


Think of a simple shape that is your own idea.

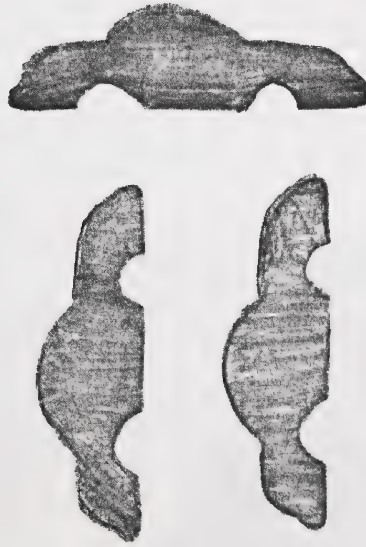


After your shape is cut from the file folder, decide how the stencil hole will be placed on the page that you print on.

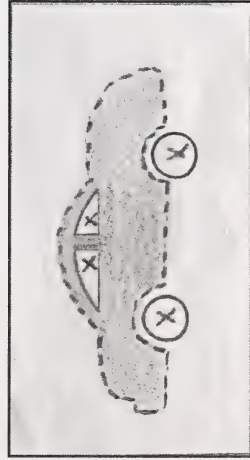
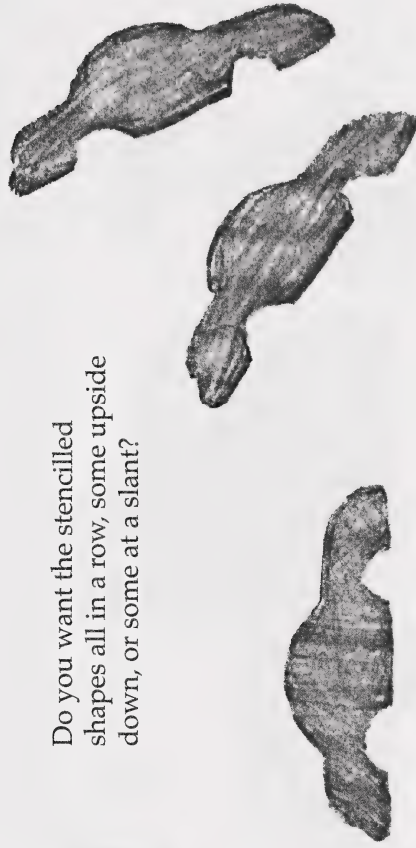
Applying the ink is *very important* and there is a special technique which gives the best results. Since thick blobs of ink will sneak under the edges of a stencil, always make short, choppy strokes going *from the edge of a stencil towards the middle*. See the arrows in the picture below.



Dip a short, thick brush into some paint and dab it on a practice piece of paper, until the correct amount of ink is found. The ink may not look as smooth as you are used to. Many strokes are needed to fill in the shape. Hold the stencil firmly or it will slip and make smudgy edges.

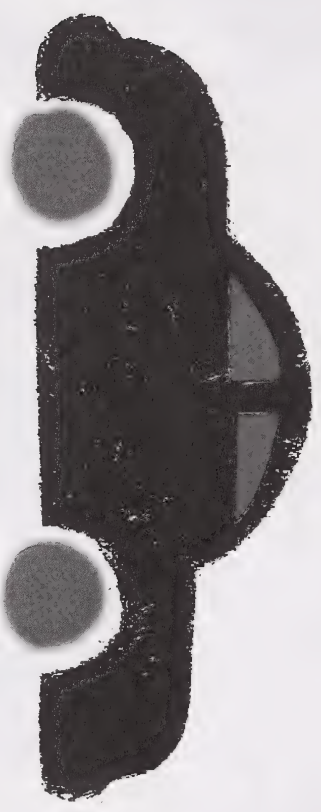
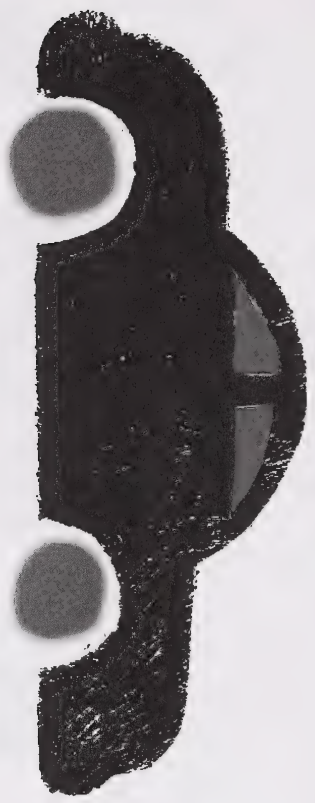


Do you want the stenciled shapes all in a row, some upside down, or some at a slant?



After the ink has dried on the page, you might decide to cut another stencil that will be printed in another shape and colour. In this case, the tire and window shapes (x) were cut from another piece of file folder. This will add more interest and contrast.

Let's see what the finished design looks like on the next page.

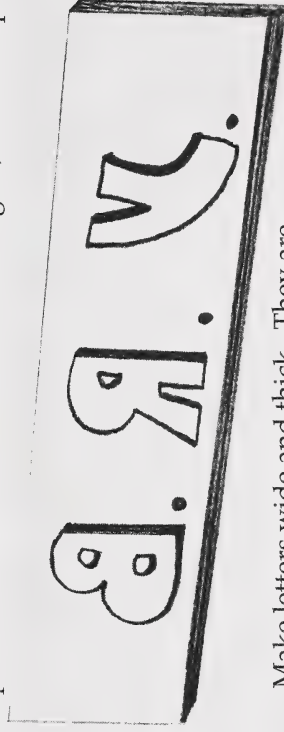


A stencilled design can show shapes running off the page, like the cars on the right side above.
Such a design makes it seem as if objects are moving.

Why are the letters below **backwards**? They are someone's initials, carved from cardboard and ready to be stamped into a print. Letters, words, and numbers must be cut backwards so that, when they are turned over for stamping, they will appear the right way in the print.

Decide what letters you wish to use and cut them from a piece of cardboard with a craft knife. Again, ask for help from a supervisor to avoid cutting your fingers.

After the letters have been cut, it is a good idea to glue each letter to a strip of paper, so they can be gripped and inked easier. Roll ink only on the letters themselves. If ink is smeared on the strip (toned area) they are glued on, there will be smudges on your printed page.



Glue letters
backwards on a
strip of paper.

Make letters wide and thick. They are easier to cut, and make a better design.



You might wish to make changes in the solid colours of a printed letter. For example, punch holes in the letter with the end of your pencil. Where there are holes, no paint will appear, so you will get a coloured letter with white dots on it.

Of course, you can make letters with other materials like vegetable parts, large erasers, styrofoam scraps, and cork. Wood scraps also work, but a craft knife might be too weak to cut these shapes, and **bandaids** are such a nuisance!

To add interest, consider printing letter shapes diagonally, not just vertically or horizontally.



PRINTMAKING AND RELIEF BLOCKS

A **relief** is something which sticks out from a background, like the boat on a Canadian dime.

Think of simple shapes for your experiments, like a fish, whale, bird, or salamander. Draw just the outline of your shape on a piece of cardboard or scrap wood.

Use the following steps to make a relief print of a fish:

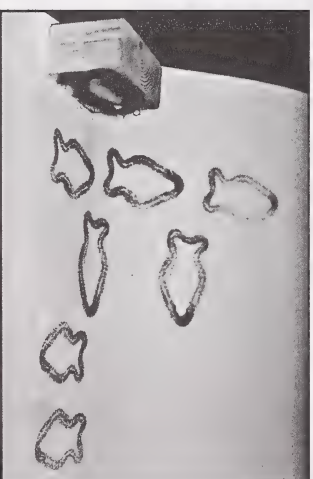
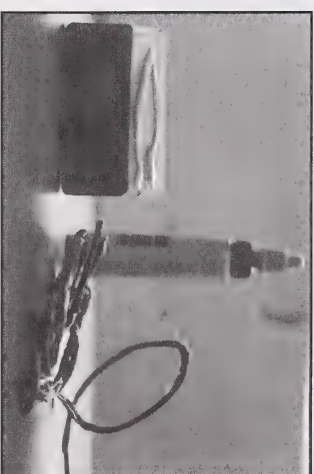
1. Cover the outline of the shape with glue.
2. Before the glue dries, find a piece of thick string or cord. Lay it on top of the wet glue line on the wooden block.
3. Let the string dry and then "ink" it with a brush or a small roller. Ink only the string area, not the background, for a crisp print.
4. Remember that each time the fish is printed on the paper, it needs to be inked again.

Notice that your fish design is just a thin, coloured line.

What if you want a solid, coloured area? Consider cutting a flat piece of household sponge, cork, or a very thick piece of felt or styrofoam in the fish shape.

Ink this wider shape and see how different it looks. Consider combining both outline and solid shapes in your design.

Intaglio is another printmaking process, in which many lines are drawn in the surface of a piece of wood or metal. Ink is rubbed into these lines and then the plate is wiped clean. Ink only remains in the drawn lines. Then a piece of paper is placed over the plate and, when pressure is applied to the plate, the image appears on the paper.



PRINTMAKING — MARBLING

Marbling is a fine way to make your own wrapping paper, note cards, and writing paper. Drops of thinned-down oil paint float on a water surface. Some droplets can be partly mixed or swirled in with an instrument, like a feather, which will create a design and different colour combinations. A piece of stronger paper is placed lightly on the surface of the water, and the coloured design is picked up on the page. (A purchased marbling kit is sold in craft and art stores, and has water soluble acrylic paint as the base, instead of oil paint.) If oil paint is used, the process is much like a "resist" technique.

Find your materials:

1. Oil paints
2. Mineral spirits (a solvent for oil paints)
3. A large shallow tray with sides—a glass cake dish, about 10" x 14" is one possibility
(Since oil paints might leave an odour, you may not want to reuse the pan for food.)

How to Marble:

1. Mix several small amounts of runny colours in separate dishes, using some mineral spirits with the oil paint.
2. Dab a few drops of runny oil paint on the surface of the water in the shallow dish.
3. Swirl a feather or toothpick into some of the coloured droplets on the water.
4. Place a page of paper on top of the water and lightly press on the back.
5. After you view the design, you may decide to add another colour or clean the surface and try it again.

Clean the surface by dragging a strip of newsprint across the water several times.

Marbling is also a **monoprint** because you get only one print each time. Each "printed" page is different from the others.

PRINTMAKING — INCISED SURFACES (ENGRAVING)

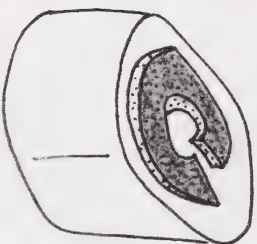
Cut a simple design into the surface of an old eraser, a small block of wood, styrofoam, or a vegetable like a turnip, carrot, or potato. This makes a print from an **incised** surface. (Some areas are raised and some are sunken after cutting.)

If an organic (flowing) shape is cut into a potato like this, a hole will result. Then when the area all around the hole is inked, the result will look something like this:

If you cut the same shape into another piece of potato, but cut away all the potato around the shape itself, your print will look like this:

A **geometric** (a shape made with a ruler) design can also be made:

Remember that the areas you cut away from the surface of the eraser will not be covered by ink. Therefore, only the **raised** (dark dotted) shape will print in your design:



=



Ink the block **every time** you print (stamp it) on your paper.

PRINTMAKING — USING FABRIC PAINTS

You can decorate your clothes, curtains, tablecloths, napkins, and pillows with your own designs.

You will need a T-shirt, pillowcase, or a cloth of some sort. Cotton is best, so ask your supervisor to help you find some. Wash it first to allow for shrinkage before you create your design.

A T-shirt, pillowcase, or cushion cover will need a piece of thick cardboard placed inside the article, so paint or ink won't come through the other side. Make sure the surface you are going to print on is flat. You might need to pin it at the edges to another piece of cardboard or board.

Think of a shape and printing surface you want to use. Here are a few ideas to consider:

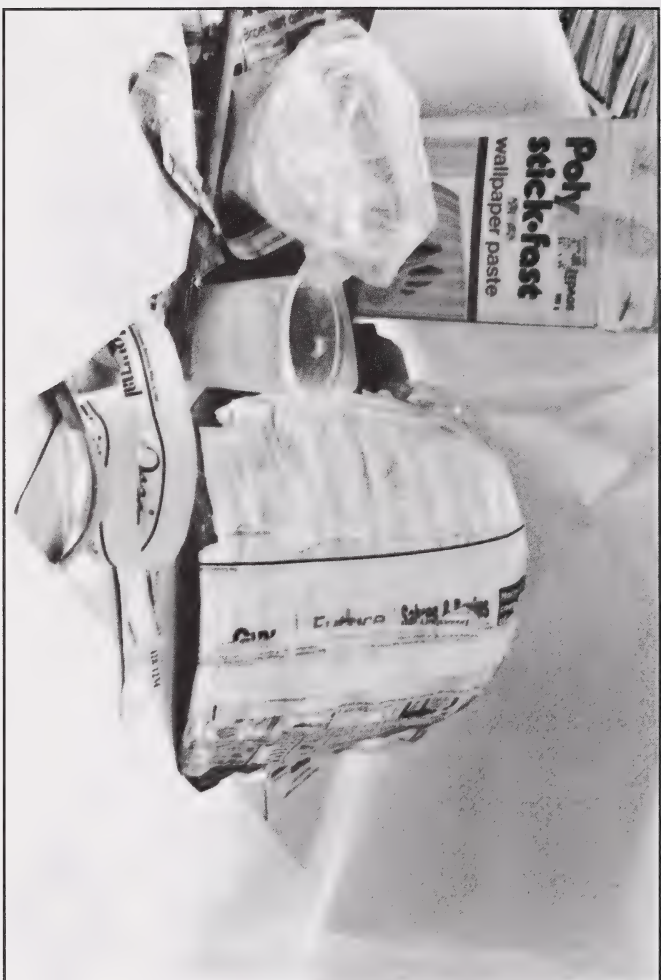
- Stamp a star design, made from a potato or turnip, onto a cushion cover.
- Stamp your own hand or fingertips onto a T-shirt.
- Use a stencilled geometric design and brush the image onto a cloth.

Use a "found" shape to stamp print your designs onto the cloth. Try inking a trout or pike and pressing it against the front or back of your T-shirt. You will need to read the directions if you plan to use purchased fabric paints. Most fabric paints need to be set with an iron, at a certain temperature, so they can withstand the washing process. If this is the case, place a piece of fabric between the design and your iron.

PAPIER MÂCHÉ MASK MAKING

A good underlying frame is vital to a successful papier mâché mask. Look around the house for shallow bowls, paper plates and tin foil plates, and, as in the photograph, even a welder's helmet. Sometimes an inflated balloon can be used. Whatever you choose, the top of the structure needs to be treated so it won't stick to the mask as it dries. A flattened plastic bag works well. Sometimes the surface underneath can be oiled. Your "found" container is really a sort of mold.

Mix purchased wallpaper paste or make your own. See the recipe on page 123 of this book.



Day 1

Tear many strips of newsprint or paper towel material. With a paintbrush, apply wallpaper paste to each strip. Overlap each strip and continue covering the surface of the bowl or plate. When you have applied two or three layers of paper strips, and have made the edges neat by folding strips underneath the sides, let the mask dry overnight.



Torn paper strips can be about this size.

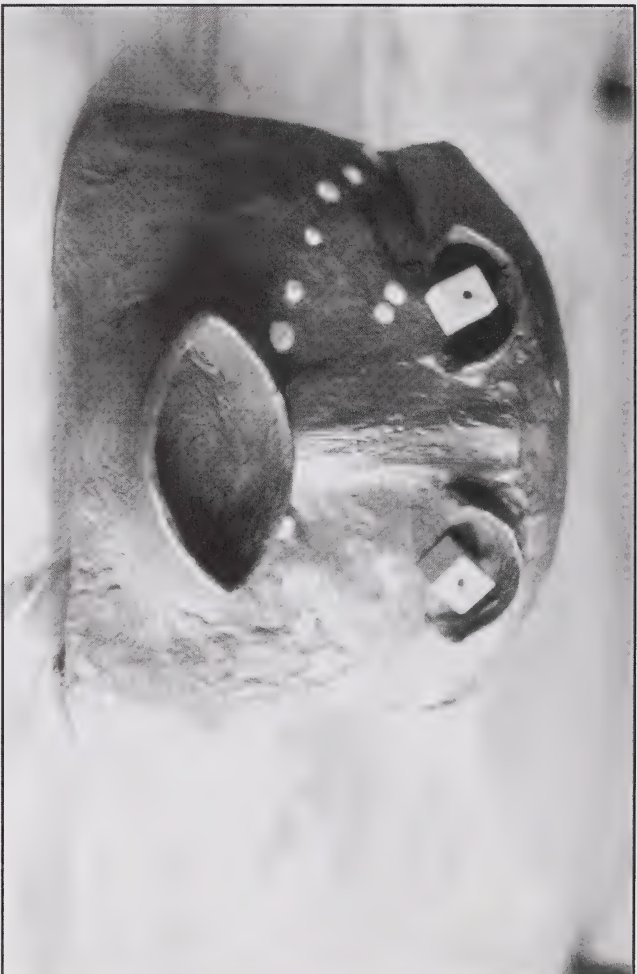


The next day begin adding simple shapes which will be the eyebrows, bridge of the nose, cheeks, mouth, and chin. Notice how a used soft drink cup was cut to form the eyebrows, bridge of the nose, and mouth.

The eyebrows and the bridge of the nose have been covered with paper towel strips. The mouth area also has to be covered before this stage of construction is finished. The final layers of paper should be paper towel because it is cleaner than newsprint for painting.

Two layers will be enough and then let it dry. The next time you begin, check for rough edges and areas which might need another patch or repair, and let this dry for several hours.

Day 2



Day 3

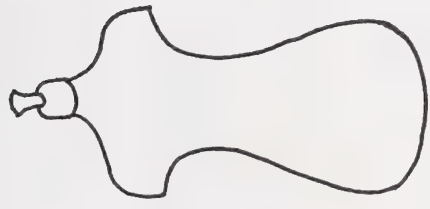
Now begin painting the mask. Two layers of paint may be needed to cover newsprint text if you did not use paper towel strips on the last layer. Consider what you will do for eyes, teeth, and other features. Do you think this mask needs some hair or a moustache to make it more interesting? Would your mask have holes for the eyes and nose so you can breathe better when you wear it?

Make your mask different from this example.

PAPIER MÂCHÉ FIGURES



Papier mâché figures can be made by applying overlapped newsprint or paper towel strips to an empty dishwashing bottle. Apply only two layers before you let it dry. Later, add two more layers, dry, paint, and decorate the bottle. Round caps, pieces of wood, styrofoam balls, and pipe cleaners can become heads and arms. This plastic bottle shape already seems to have shoulders.



ADDITIVE SCULPTURE

Additive sculpture is sculpture which is made by joining things together, or **adding** them on.

Additive sculpture can be built from a combination of materials, such as chicken wire, plastic containers, styrofoam balls, and other recycled material. Always make sure pieces are firmly attached so they won't break apart. Pieces can be attached by twisting, folding, bending, and slotting.

Sculpture often needs an underlying support, or an **armature**. Rolled paper tubes taped together, or a wire skeleton underneath, will make sure your creation stays upright, especially if it has been attached to a base. Staple or wire the skeleton to an old, flat piece of wood or plastic. See page 74 of this book.

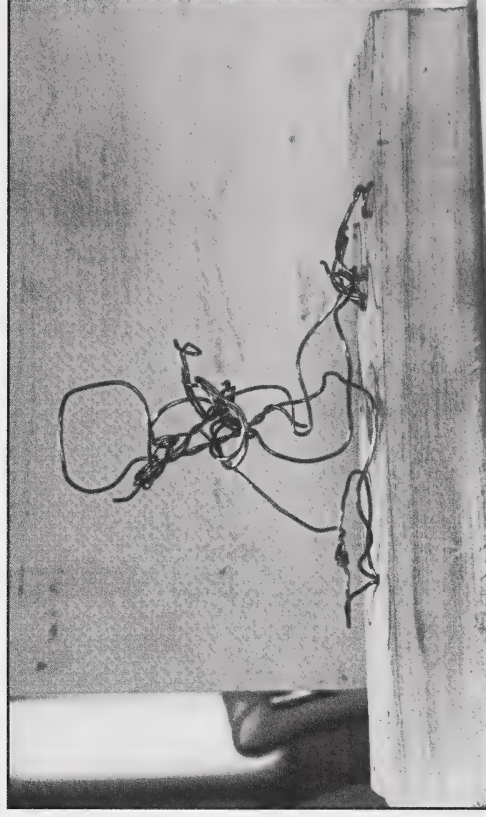
PAPIER MÂCHÉ SCULPTURE

This type of sculpture works well with a chicken wire frame which can be crunched up to resemble a basic shape. (Gloves are suggested for safety.) The paper pulp will "flesh out" the sculpture as one layer is placed upon another.

You will need purchased wallpaper paste or a homemade flour paste. A flour recipe is found on page 123 of this book. You will also need newsprint strips that you have torn yourself, white paper towels for the final layer, your armature, brushes, and paint.

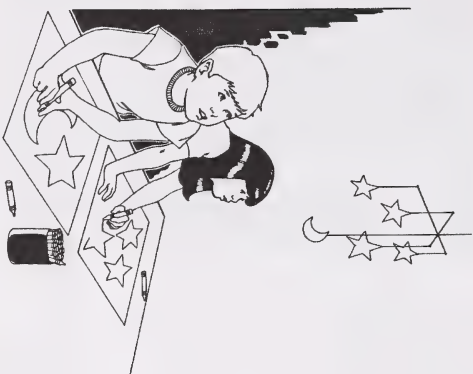
How Do I Make a Papier Mâché Sculpture?

1. Make an **armature**. If you use chicken wire, wear gloves or get help forming it.
2. Attach the wire "skeleton" to a solid, heavy base. An old piece of wood is good. Nail or staple it to the base.
3. Mix the **paste**.
4. Tear strips of **newspaper**.
5. Slide a strip of newspaper into a shallow dish of paste. Run the strip through your fingers to remove most of the paste, or just paint the paste on each strip.
6. Place the glued strip of newspaper on the chicken wire or rolled up newspaper skeleton.
7. Continue applying the strips until two layers have covered the underlying wire or paper skeleton.
8. Let the paper dry overnight.
9. Apply two more layers of overlapping strips. Do not use too much paste or it will take longer to dry. It could also become mouldy unless a bit of salt or alum is added. If you use white paper towel for the final layers, you will have a cleaner surface for painting because newsprint text will be covered up.
10. Smooth any rough edges.
11. After it has dried overnight, you may want to sand rough edges.
12. Paint and decorate the sculpture.



KINETIC SCULPTURE

Kinetic refers to things which **move**. **Mobiles**, **pinwheels**, and **whirligigs** are examples of sculptures which move with the help of wind, so they are called kinetic sculptures. The picture below shows two students who have just finished making paper shapes of various sizes. These have then been attached, with string or fishing line, to a few horizontal supports to make a **mobile**. Shapes have to be carefully attached so they don't touch each other as they swing in the air currents. For a balanced mobile, shapes should be similar, but of various sizes. Some texture or additional decoration may be included.



A **pinwheel** is another sculpture which moves with the wind. The vanes can be coloured and decorated so they are more interesting when they are moving. See page 46 of this book.

SCULPTURE — CLAY, PLASTICINE, WIRE, & DOUGH

Sculpture deals with three **dimensions**: *height, width, and depth*. A sculpture can be made by an **additive** or **subtractive** process.

If a figure is pinched, pulled, squashed, or stretched, and new bits are attached, then the process is an *additive* one. **Additive** methods involve the modelling of shapes. Materials especially suitable for this are clay, Plasticine, homemade doughs, papier mâché, and purchased modelling clay. (Note the modelling dough recipe on page 123 of this book.)



The photograph to the left is an example of a **salt and flour** sculpture. Nicole Kapp named the statue "When Fat Cats Sleep They Slump". The shape of the cat was pinched, stretched, and added on to until the desired shape was formed. Notice there are no parts that stick out too far, so no breakage has occurred.

How Do I Make an Additive Sculpture?

Take a lump of **clay** or **dough**, about the size of your palm, and roll and thump it on the table until an idea pops into your mind. Notice that the thumped side has a flat bottom. This could make a good base. Still no ideas? Close your eyes and squeeze some of the lump and place it down in front of you. Open your eyes and walk all around the lump. Does one section look like the head of a dragon, or some familiar animal? If one side is smoothed, does the shape look like a penguin? When the shape is decided upon, it must be different than Nicole's. All shapes should be rounded for a lifelike look.

Make sure that legs, necks, and heads are thick and supported against the chest, or another part of the body. A giraffe, flamingo, spider, or snake are, in general, not good choices to model. People shapes should not have dangling or outstretched limbs. Curl arms, legs, and heads around and against the body for greater support.



When you are satisfied with the shape of the sculpture, consider incising or scratching lines and textures to simulate scales, feathers, or fur, if applicable.

Decide on a drying method. If the sculpture is left on a table for a few days and turned over, it will dry slowly and not crack easily. It may need to be hollowed out with a spoon while damp, so it dries faster. It could be placed in a warm oven for a few hours. Keep the temperature around 200° degrees Fahrenheit.

When dried, turn the sculpture over in your hand to check for unwanted, rough edges. These can be smoothed with sandpaper or a fine file. Wipe the resulting dust from the surface.

It is now time for decoration. Paint even the bottom of the statue. Add stripes, dots, scales, or skin texture if you did not incise any pattern before. The edge of a brush or a bit of sponge dipped in paint gives an irregular pattern, suitable for spots and stripes.

Even the head of a nail could be dipped and "printed" on the surface of the statue. Check page 26 of this book for possible textures. Make simulated textures a contrasting colour, that is lighter or darker than the background colour.

Supervisor Check List

- | | |
|-----|----|
| Yes | No |
|-----|----|

 Suitable material was used for the statue. (Clay, dough, or other modelling material is best to use.)
- | | |
|-----|----|
| Yes | No |
|-----|----|

 The statue's shapes were pinched, pulled, stretched, and added on.
- | | |
|-----|----|
| Yes | No |
|-----|----|

 No parts stick out, so they are not at risk of breakage.
- | | |
|-----|----|
| Yes | No |
|-----|----|

 The statue was dried gradually, so no cracks appeared.
- | | |
|-----|----|
| Yes | No |
|-----|----|

 Painted or incised decoration has been added to finish the sculpture.

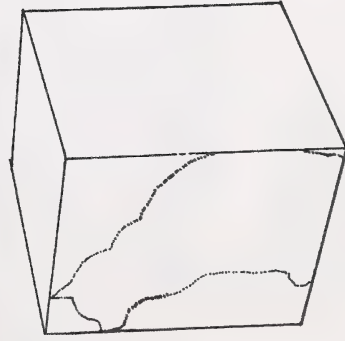
Another way to make a sculpture is to remove material, or *subtract* it. **Subtractive** sculpture is the opposite of modelling, which is an "add-on" (*additive*) process.

Materials or media which are especially suitable for subtractive sculpture include:

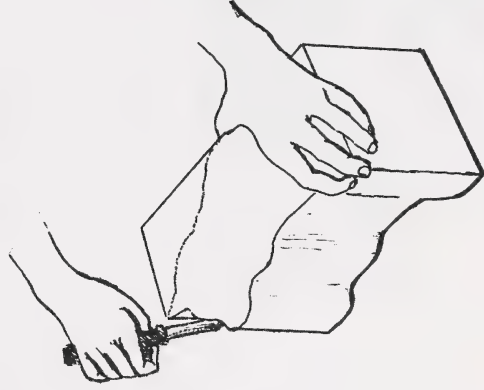
- a large bar of soap
- a block of styrofoam or a block of florist's Oasis
- a block of paraffin wax or beeswax
- balsa wood from a hobby store
- driftwood
- a block of plaster of Paris

(Dry plaster is added to cold water until a thick cream consistency is achieved. Then the mixture is poured into a wax milk carton and left to harden. Any leftover mixture is placed in the garbage, **not** poured down the sink where a major plumbing catastrophe will result! Some colour and texture in the form of sawdust or coffee grounds can be mixed into the wet plaster. Always have an adult help mix the plaster, and avoid the dust which results as it is mixed.)

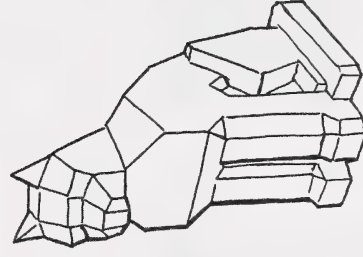
Suitable tools to carve with include nutcracking tools, old dental instruments, a rasp, chisel, or craft knife. Of course, all these tools can be dangerous, so care must be exercised. Carve **away from** your hand and fingers, not towards them. Carve small bits, not huge chunks. Large chunks can't be put back if you change your mind!



A



B



an angular cat
almost finished

C



a finished cat
rounded on all four sides

D

The trick to a subtractive process is the **design**. The more massive and simple the shape, the better your chances of success. If an animal sculpture is wanted, consider a bear, panda, gorilla, hedgehog, sitting rabbit, puppy or cat shape. If people shapes interest you more, show them sitting or curled up, to make a stronger support. Avoid thin body parts like necks on flamingos and giraffes, or thin legs of deer or birds.

Make a heavy base so the sculpture will not tip.

Review *Preliminary Sketches* on page 11 of this book.

Your final drawing should be the same size as the block of material you are carving.
Trace the shape on the side of the block.

As you begin carving, keep **turning the block so all sides are given equal attention**. Make sure sides bulge and that heads and bodies are rounded. Eye sockets, ears, and open mouths are valleys or hollows. Foreheads, cheeks, noses, and chins bulge so they stick out or advance. Your sculpture should have both hollows and bulges.

The sculpture to the right shows an Egyptian pharaoh. Notice how nothing sticks out too far from the body so no breakage has occurred.



POTTERY

Pots and vases can be created using three basic methods – the **pinch**, **coil**, and **slab** methods.

A Pinch Pot

Roll some **clay** into a ball and rest it in the palm of your hand.

Photo #1




Photo #2



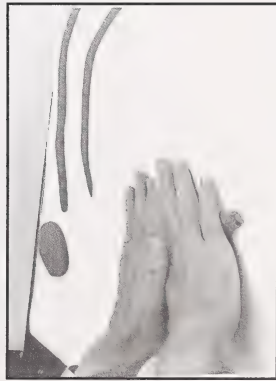
Applying pressure, push your thumb into the middle of the clay ball, stopping before the thumb goes right through the clay (*photo #1*). Thump the bottom on the table, so a base is formed. You might decide to scratch a texture or incise a design on the outside.

Begin pinching your thumb against your other fingers, squishing the clay so walls are formed all around the hole. The finished pinch pot should look something like *photo #2*.

A Coil Pot

Roll strips of clay between your hands until the strips are round and snake-like. A flat bottom can be made or the bottom can just be a coiled shape like this .

Begin attaching the snake-like coils to the bottom piece. Continue winding around and around, making the walls higher and higher until the pot is taller. If real clay is used, a **slip**, which is made of squished clay and water, helps to hold the coils together. Rough up the edges of clay with a toothbrush, then apply the slip and the pot will be stronger.

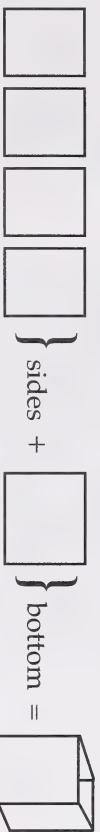


A Coiled Clay Pot

A Slab Pot

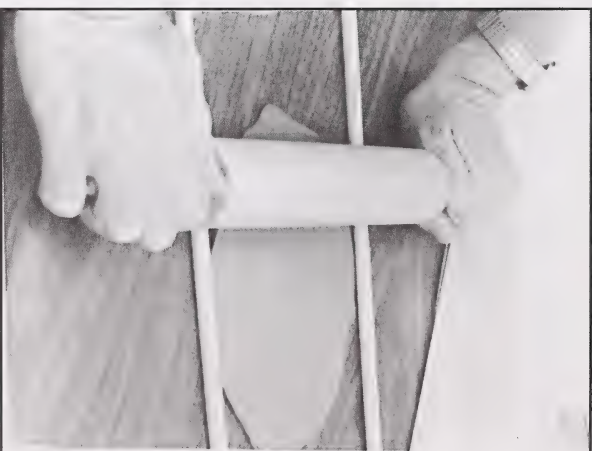
Roll some clay between two wooden, round dowels, to get a uniform thickness. Roll the slab as if you were making a pie crust. An old rolling pin works well to roll the clay, but a section of pipe or even a glass jar will work.

With a sharp instrument, cut some rectangular clay shapes from the rolled-out slab. Cut four rectangles, which will be the four walls of the slab pot. Then cut a square or another rectangle for the bottom. Let these cut pieces dry for about fifteen minutes so they keep their shape better. The five flat pieces of clay might look something like this:



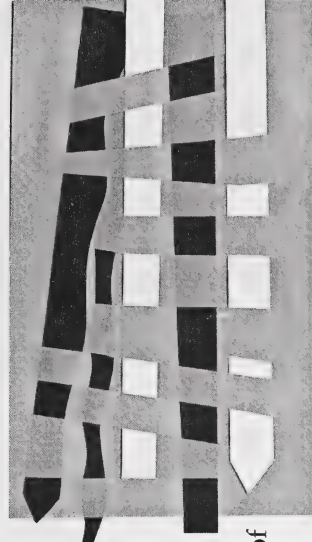
When the five pieces are attached the pot could look like this: —

You can use another slab of clay and drape it over a found object like a square dish. It is like taking a mold of another shape. Roll out a piece of clay and drape it over the dish and let it harden somewhat. Cut away excess clay from the edges. It might be necessary to gently push the clay slab into the dish shape. Be careful so you don't push holes into the corners of the clay slab.



WEAVING

Most fabric has been **woven**. That means threads have been placed over and under each other in perpendicular directions. The diagram to the right shows the pattern created when *weft* (light) threads are placed over and under *warp* (dark) threads.



You might have tried paper weaving, as shown at the right. Make long cuts into a piece of coloured paper, but not through the sides. Weave different coloured strips of paper over and under, or skip some columns. Vary the width and shape of some strips to create more interest in your paper weaving.



Another kind of weaving involves materials found in nature. Consider a nature weaving with twigs, grasses, reeds, stems, pods, feathers, and flowers. Use a dry twig as your loom. The **loom** is the structure which holds the warp threads.

Method One

Let the twig itself be the warp threads. In this case, just add coloured weft strings, cord, or ribbon around the branches on your twig.



Method Two

Attach both warp and weft strings to the twig. Horizontal strings can be the warp threads. Vertical strings woven over and under the warp threads will be the weft threads. After many threads have been woven, solid areas will be created and your twig weaving will be complete.

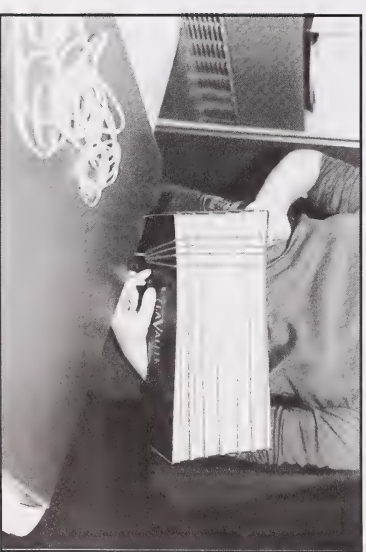
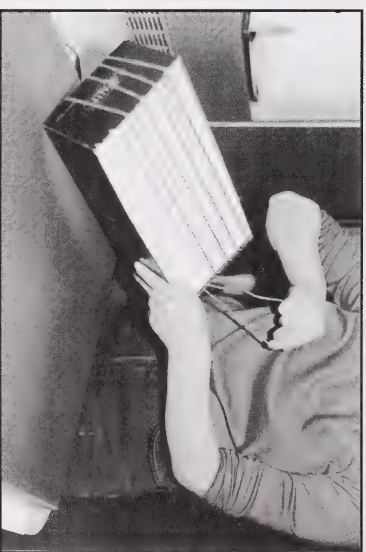


A weaving can be done on a piece of chicken wire as long as the edges are taped, since chicken wire will poke your fingers. Look around the house to find bits of ribbon, yarn, strings, and other interesting materials.

After your *loom* has been taped along the edges, begin weaving *wef* strings and ribbons under and over the *warp* chicken wire structure. Consider changing the under and over pattern. One or two spaces could be skipped as you go along. Buttons and shells could be tied to some of the strings.

Use an old shoe box or the lid as a loom. Cut notches in both ends of the shoe box. Begin wrapping *warp* threads all around the box or lid, or attach warp strings back and forth across the top space of the box. Keep the warp strings tightly spaced to make solid areas.

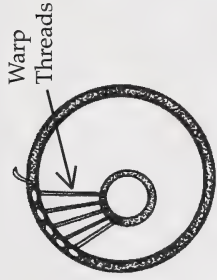
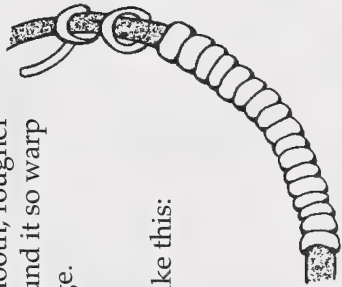
You can also weave within the spaces of a section of purchased plastic grid. Coloured plastic laces are effective. Most hobby stores have these materials.



Cam Thomson used a small **hoop** positioned within a larger one to create a **round** weaving. The smaller hoop is held in position by the warp threads, as shown to the right. The photograph to the far right shows the finished round weaving.

Since a purchased hoop is usually smooth, rougher material may be needed to wrap around it so warp strings won't slide all around the edge.

Wrap the material around the hoop like this:

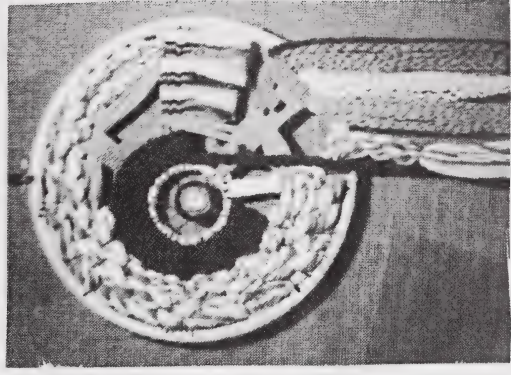
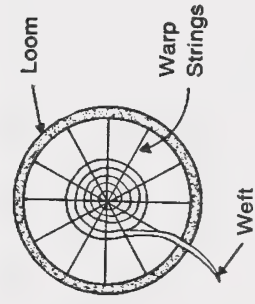


Definitions to remember:

Loom – the frame one weaves upon (in this case it is the hoop)

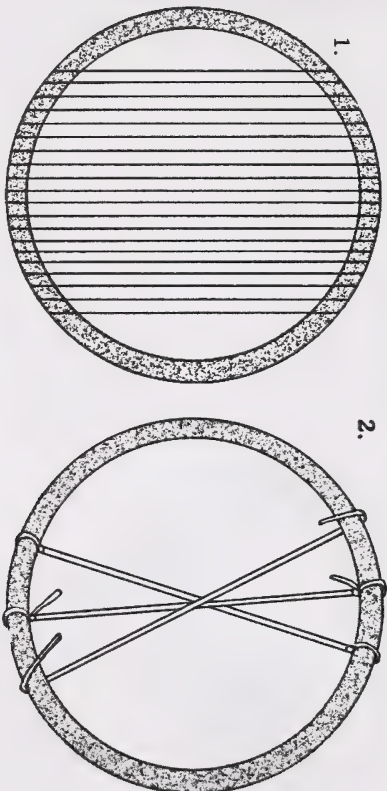
Warp – the strings which are threaded onto the loom

Weft – the materials one weaves with



If you want to try using a round hoop, remember that you must have an **odd** number of warp strings.

Below are two examples of how to attach warp strings to a hoop. Can you think of other ways?



Try a different arrangement of warp strings if you wish.

Now choose a different colour, weight, or texture of yarn for the weft thread. Remember the *weft* thread is woven over and under the *warp* thread.

TIE-DYE ON CLOTH

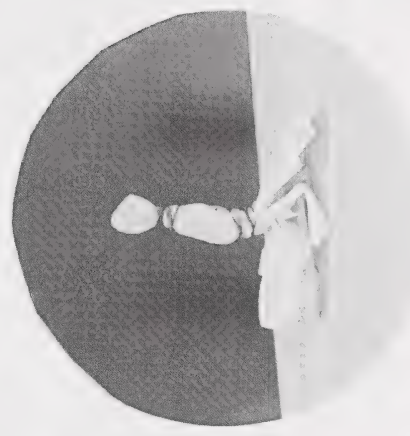
Materials

You will need purchased fabric dye. Try mixing red and blue to make purple, a secondary colour. Or, you could make green by mixing yellow and blue. Other materials to find are containers for the dyes, rubber gloves, and some white cotton which has been washed and dried. Locate thick and thin elastic bands. A wide elastic will leave a wider white line than a thin elastic.

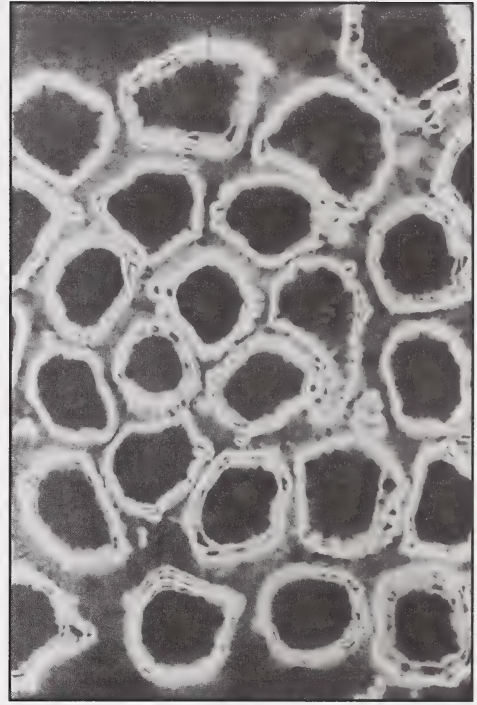
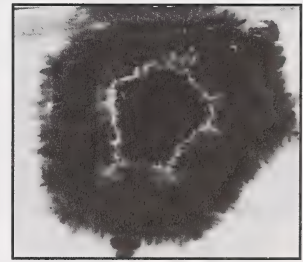
How Do I Make a Tie-Dye?

1. Mix the dyes in containers and let them cool.
2. Twist a length of white cotton fabric, or an old cotton T-shirt, into a rope shape. Begin tying cord, or thick and thin elastics, along the length of the cloth. Wherever there is an elastic or a cord, the cotton cloth will remain white underneath it, when it is dipped in the dye.
3. Put on the rubber gloves.
4. Dip the bound cotton cloth in your **lightest** dye colour. Blot the excess on a paper towel.
5. If you want another colour, dip some of the cloth in a second brighter/darker dye bath. Blot this colour.
6. Let the material dry and unwrap the bands. Hang to dry. See what design you have made.

Note: Check page 124 of this book for homemade dyes.



This photograph shows some fabric bound with two elastics. This will give two white circles.



TIE-DYE ON PAPER TOWELS

Materials

You can tie-dye paper, but of course this medium is not as strong as cloth, so it will need to be treated very carefully. Instead of purchased fabric dyes, you could use Easter egg dyes, beet juice, or dye made by soaking coloured crepe paper in water.

How To Make Tie-Dye Paper

1. Fold paper towel into a triangle or square shape. Attach clothespins or paper clips along some of the edge of your folded paper towel. (photo #1)
2. Hold the pleated and folded paper with a clothespin, or wear rubber gloves. (photo #2)
3. Dip the edges into a light colour dye bath. A light yellow or pink is good.
4. Blot the paper.
5. Dip remaining sections in a second colour, darker than the first dye bath.
6. Dry and unfold to see the pattern which has resulted. What colour remains underneath the clothespins?

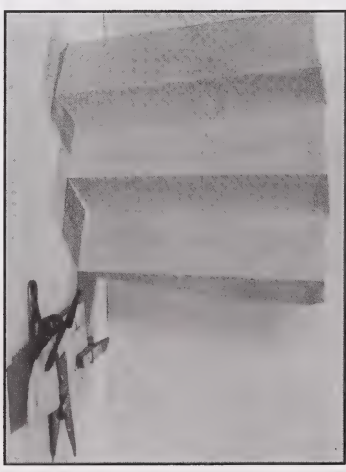
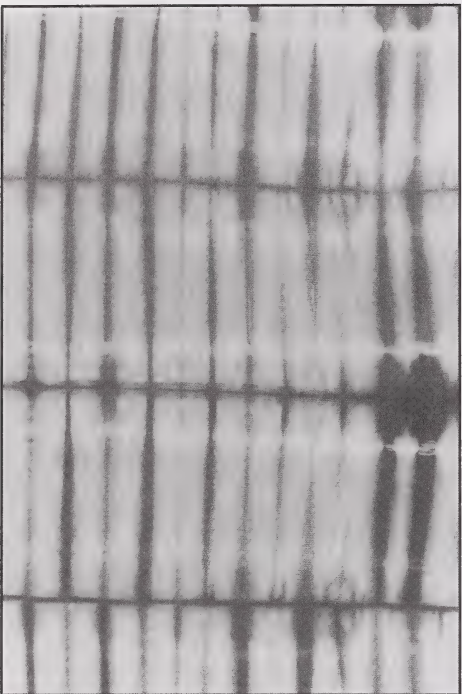
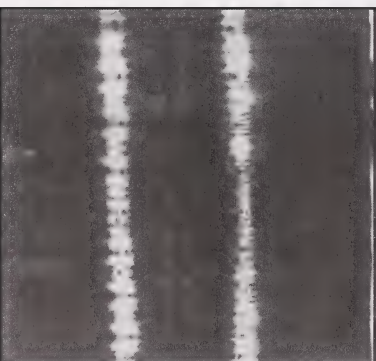


photo #1



photo #2



BATIK WITH MELTED CRAYONS ON CLOTH

Batik is a "resist" process which uses melted wax crayons and fabric dye to colour cloth.

A safety consideration: Always heat wax over water, for example in a double boiler. Wax by itself should not be heated over a direct heat source because it can explode and burn you. Ask for adult supervision. Wear a long-sleeved shirt, trousers, and shoes to protect yourself from hot wax. Tie back your hair.

Materials

Find old bits of **wax crayon** and group them by colour. Find an old muffin tin and place all the old bits of red crayon in one muffin compartment, all the blue in another, and so on. Float the muffin tin in a larger container (like an electric frying pan) which has been filled with hot water so the crayons melt.

Now, locate some washed and dried **cotton fabric**. Stretch it on an embroidery hoop, an old picture frame, or a wide box. This works best if the cloth does not come into contact with the table, as it will stick to it. Mix one dark **fabric dye** in a container like a plastic ice cream pail. Cool the dye. Locate a pair of rubber gloves, newspapers, paper towel, and some stiff old paintbrushes. Brushes should not be placed in more than one wax crayon colour. This keeps colours pure.

How Do I Make a Batik Using Wax Crayons?

1. Ask a parent to help you set up the work station.
2. Pour some water in an electric frying pan. Heat the water enough to melt the wax crayon bits, which are in separate cans or a muffin tin, floating on the water. Or, use a double boiler.
3. Decide on some designs to draw on the cloth. Wide, simple shapes work well. Some ideas can be seen to the right. Make the shapes large.
4. Paint some of the shapes with melted **yellow** wax first. Then, using another paintbrush, brush melted orange, red, or gold crayon shapes on the fabric.
5. Paint cool colours like green, blue, and purple last.
6. When the wax has cooled and hardened on the cloth, remove the cloth from its stretcher. Roll it into a ball to crunch the wax and dip it into the dye bath. Remove, rinse, dry, and unfold the cloth.
7. Iron the cloth between sheets of newspapers and paper towels until most of the wax is removed.
8. Sew the cloth into a cushion cover or make it into a wall hanging.



APPLIQUÉ

Appliqué is the process of sewing cloth shapes to a larger piece of fabric.

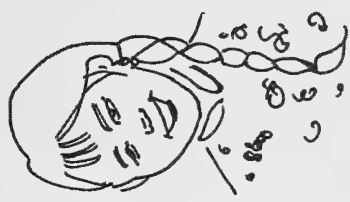
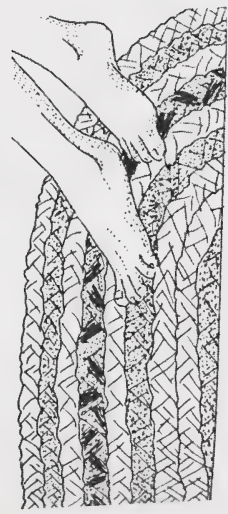
Find an old T-shirt or cushion cover. Cut several shapes from scraps of fabric. Pin your fabric shapes to the shirt or cover. See examples of **stitches** that are used for embroidery on page 89 of this book. Good stitches to use to outline your cut shapes would be the chain, running, or blanket stitch. If a fancy stitch is needed, try the daisy, satin, or leaf stitch. You might need help from a supervisor.

Hint: To keep edges from fraying, you may need to turn edges under and then stitch them. Remember that a balanced design should have repeating colours and materials, and similar shapes. Some shapes should overlap.

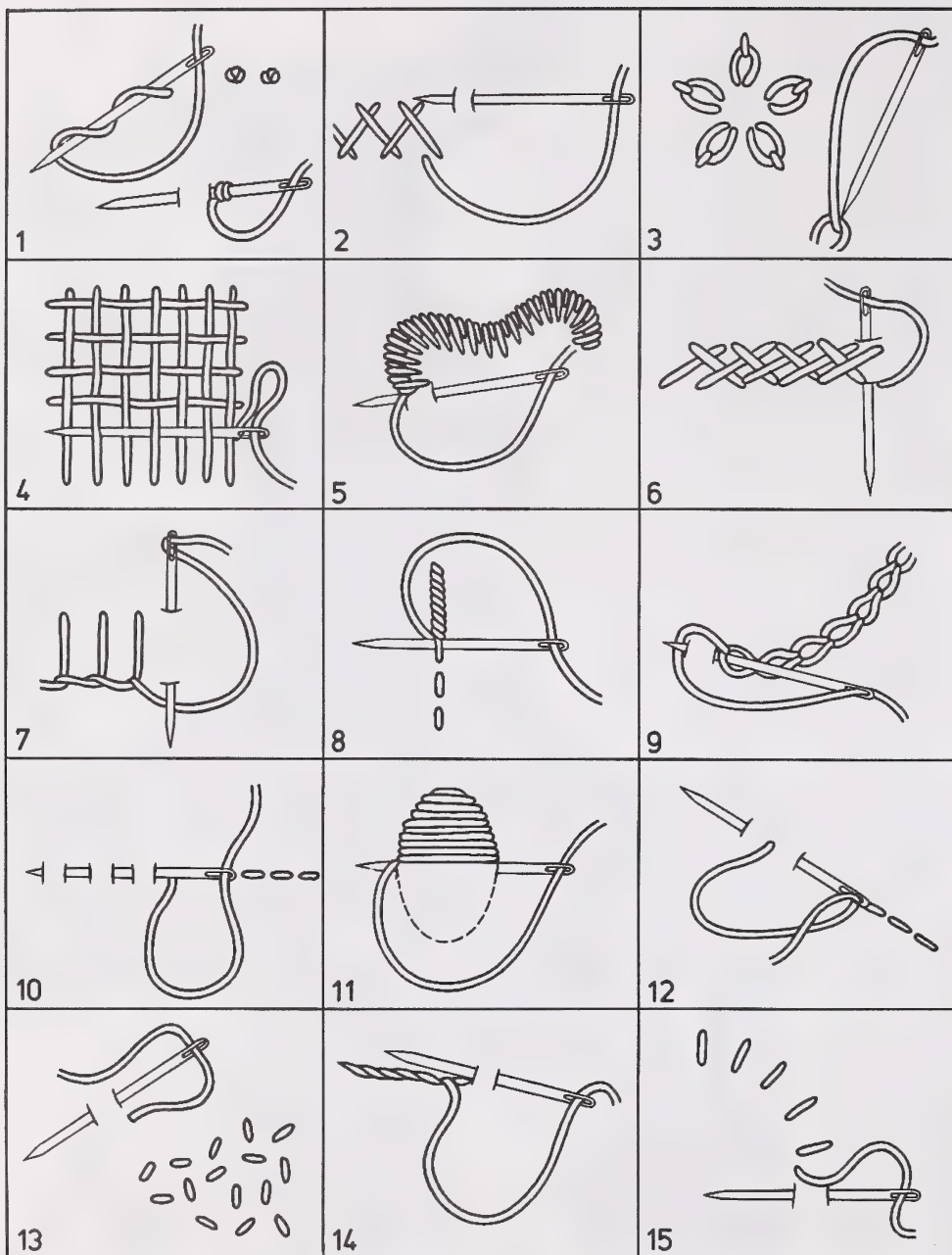


BRAIDING

Decorative patterns can be created with interwoven strands of hair, fibre, or other materials. Especially suitable for this technique are braided rugs, leather belts, and ropes.



SEWING STITCHES



1. French knot
2. Herringbone
3. Daisy

4. Basket
5. Long and short
6. Long-armed cross

7. Blanket
8. Roll
9. Chain

10. Running
11. Satin
12. Backstitch

13. Seed
14. Stem
15. Straight

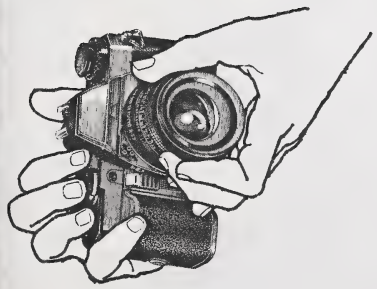
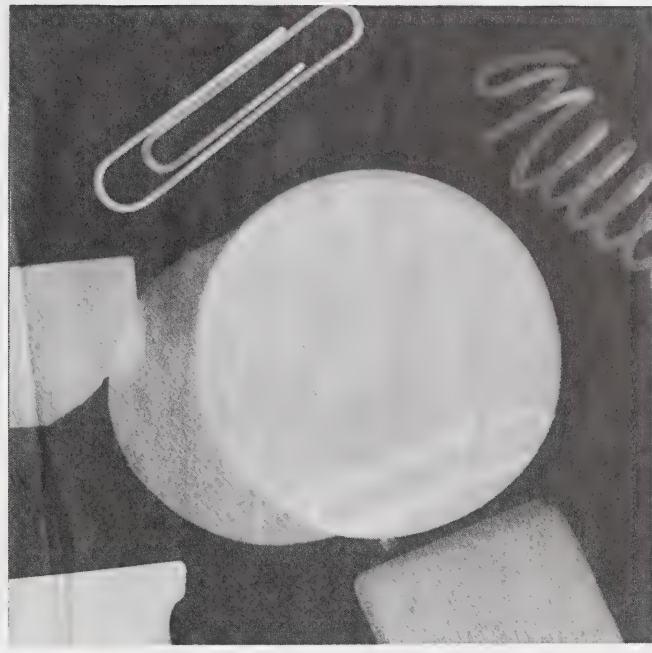


PHOTO TECHNOLOGY

Museum gift shops and art and craft stores sell packages of paper which has been treated with a chemical that makes the paper sensitive to light. It is called *diaz* paper and can be sold under the name *Sunprint*. Found objects are placed on the blue side of the diazo paper, and the paper and objects are placed in the sunshine for a few minutes. The page is then washed in cold water until the shapes of the found objects appear.

Suitable found objects to use for your sunprint might be clothespins, tacks, wooden spools, plastic grids, bolts, lace, and feathers.



What objects were used in this sunprint?



A similar process called *photogram* uses unexposed photographic paper, which can be bought from a camera supply store. You would need to talk to a camera salesperson for more details, because this involves a fixer bath to develop the image. To the left is a photogram of a cloth flower.

CAMERAS

Photographic film is rolled on spools which are called film cartridges. It has also been treated with a surface, so film must be kept away from the light until each frame has been exposed in the camera.

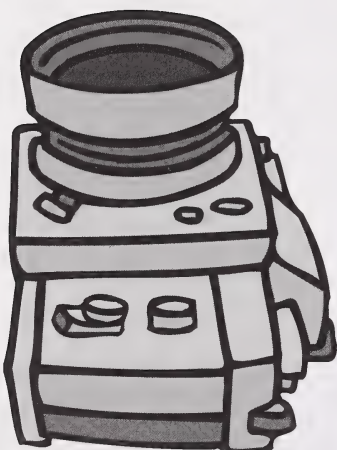
There are many ways to make your photographs better. Keep these points in mind.



light sensitive

Photography Check List

- | | | | |
|----|------------------------------|-----------------------------|---|
| 1. | <input type="checkbox"/> Yes | <input type="checkbox"/> No | I have checked the background to make sure no poles or wires seem to be sticking out of someone's head. |
| 2. | <input type="checkbox"/> Yes | <input type="checkbox"/> No | I have walked close to the subject so there is little uninteresting space left in the view finder. |
| 3. | <input type="checkbox"/> Yes | <input type="checkbox"/> No | If the picture is a daytime shot, I have made sure the sun is behind me. |
| 4. | <input type="checkbox"/> Yes | <input type="checkbox"/> No | I have taken the lens cap off the lens. |
| 5. | <input type="checkbox"/> Yes | <input type="checkbox"/> No | My fingers are not blocking the lens. |
| 6. | <input type="checkbox"/> Yes | <input type="checkbox"/> No | The lens strap is not dangling in front of the lens. |
| 7. | <input type="checkbox"/> Yes | <input type="checkbox"/> No | I hold the camera steady, or rest it against something solid for support. |



Different camera angles can add more power and interest to the photograph.



Try a shot from the ground looking up. Does the giant bee look more threatening from this angle?



How about a closeup side shot of the body?

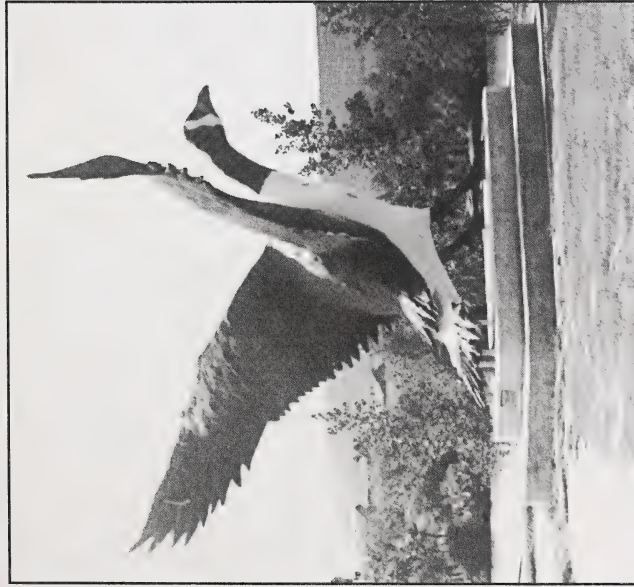
You can find this bee statue in Tisdale, Saskatchewan.



Does the picture look better with or without the house? When other objects stand out in a photo, they can interfere with the main subject, as the house does in the photo above.

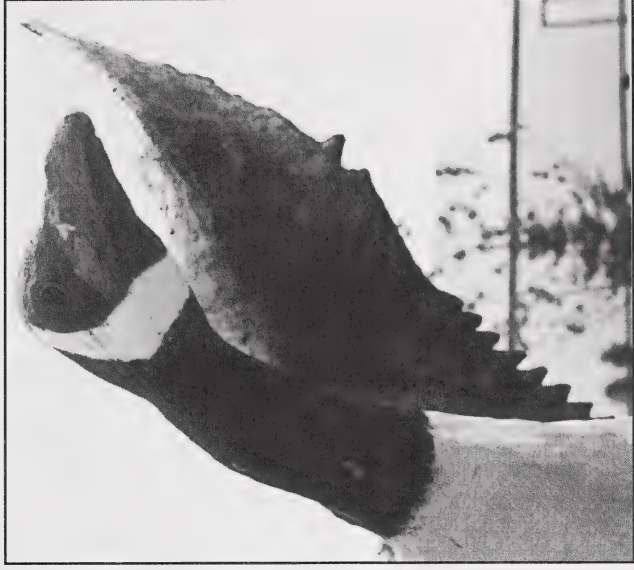


Consider using different distances in your photos.



A Long Shot

The camera was turned because the wing tip looked like an unusual shot. A photograph can show edges or surfaces of things, or whatever interests you, since you are the boss.



A Medium Shot

Which photo of this goose statue in Hanna, Alberta do you think is most interesting?



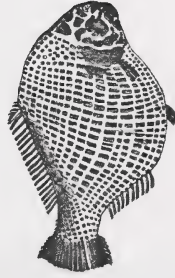
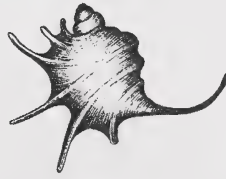
A Close-up Shot

PRINCIPLES OF DESIGN

DESIGN

Have you heard the saying "Variety is the spice of life"? Variety applies to the field of design, where differences often make marks and shapes more interesting.

Artists often use nature for ideas. Look at feathers, animal skins, vegetation, shells, rocks, and bark. Both living things and nonliving objects display an amazing variety of shapes, markings, and patterns.

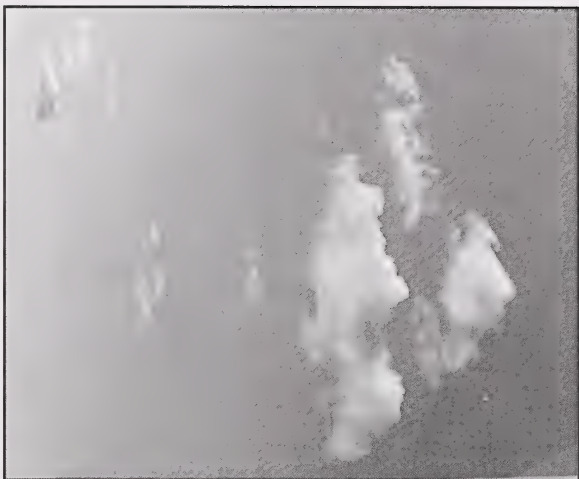


No two snowflakes or markings on zebras are alike. It is the same with fingerprint marks.



The kitchen is a fine spot for art ideas. A squashed blob of strawberry jam on the floor, splatters of pasta sauce on the stove, or patterns in cut wedges of cabbage or beets are just waiting for you to notice them.

Is there an animal shape in these clouds?

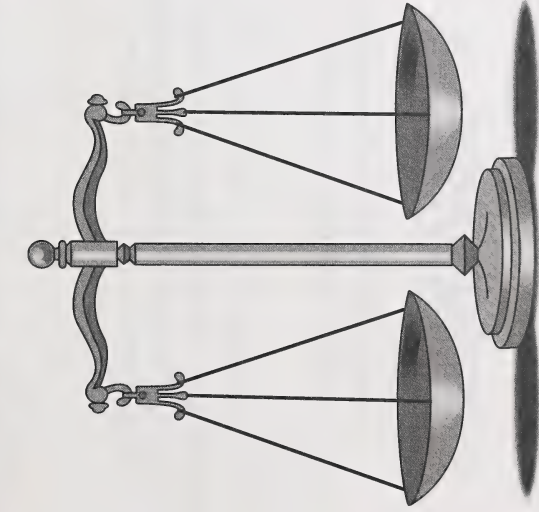


Is this shadow more interesting than the tree itself?



Look at all the triangular shapes on this pine cone.





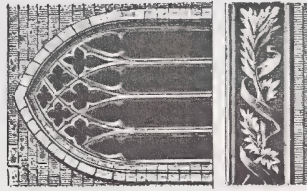
Design requires the arrangement and use of more than one thing. Artists organize parts of their pictures, and they do this by using **Principles of Design**. These Principles of Design deal with *balance, unity, contrast, emphasis, pattern, movement, and rhythm*.

BALANCE

Page 31 of this book deals with **symmetry and asymmetry**. **Radial balance** deals with balance around a centre point.

Most pictures are not balanced perfectly because identical areas often lack interest. However, if a calm and stable feeling is needed, radial and symmetrical balance may be just what is required.

perfectly balanced on
both sides (symmetrical):



everything stems from a
central point (radial balance):



not balanced on both
sides (asymmetrical):



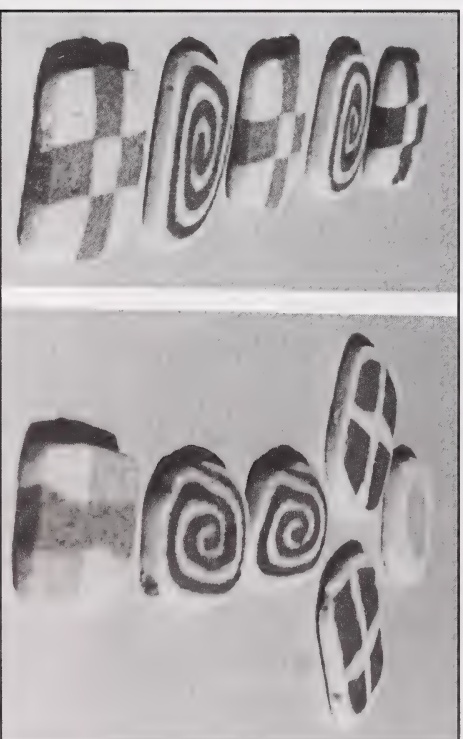
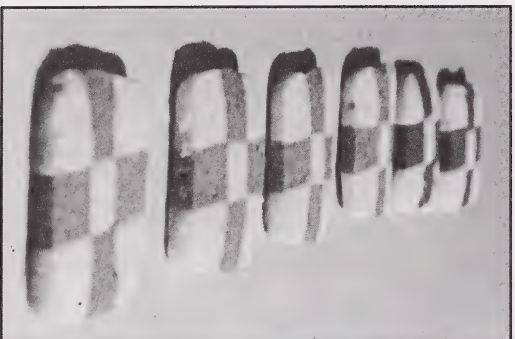
UNITY

Of course, all the Principles of Design can blend together to form a complete unit, but usually one element or idea will be more important than the others. When looking at a picture, it may be obvious that an artist wanted lines, colour, or texture as the important feature. Sometimes a **feeling**, like gloom or happiness, is the main idea of a picture. Then shapes or values are less important. Whatever the case, less important elements should not interfere with the most important features and break the sense of unity.

Too much of the same pattern can be boring:



Differences in patterns are more interesting in a design or picture:



CONTRAST

The human race consists of people who are similar in many ways. Most people have limbs, feel emotions, walk, and sing. People are also different. They react differently to situations and things around them, and they are different sizes and colours. Such differences add spice and interest to life. How boring it would be if everyone looked alike!

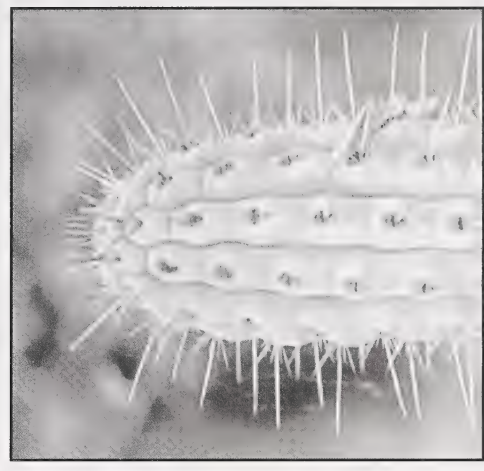
Nature is full of contrasts, both extreme and subtle. Contrasts can fall into any category. For example:

- Light Dark
- Big Small
- Rough Smooth
- Cool Warm
- Stormy Calm
- Curved Straight

Working with line, shape, texture, value, form, space, and colour (the *elements* of art), is exciting. Don't forget about contrast in media, or contrast between the real world and fantasy (surrealism).



Light foreground / Dark background



Straight thorns / Curved cactus

EMPHASIS

Colour can be used to illustrate contrast. The use of *analogous* colour is lacking in contrast because colours are too much the same. If you painted a picture and used only *yellow-orange, orange, and red-orange*, you would see that everything was very much the same.

A picture with *complementary* colours could show a lot of contrast. A picture with green hills and red boats on a lake would have some contrast. A yellow basket with purple flowers could be another possibility.

Contrast can be shown with different **values**. Light, medium, and dark grey would create a picture which shows contrast in values.

The photographs below focus on different areas, that is, some areas have more **emphasis** than others. If an area is blurred, it has less emphasis than an area which is crisp.

Which *foreground* has more emphasis in the photos below?



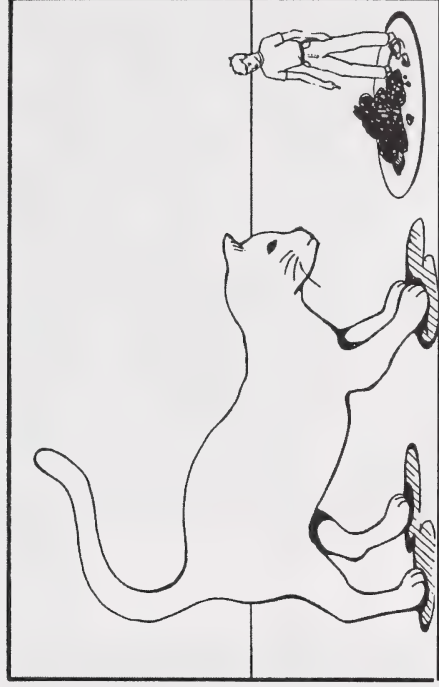
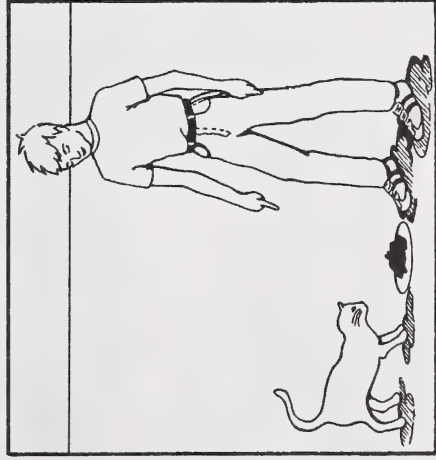
The ducks in the foreground are in focus but the background is blurred, so the foreground has more emphasis.

The background ducks are in focus but the foreground ducks are not. The background has more emphasis.

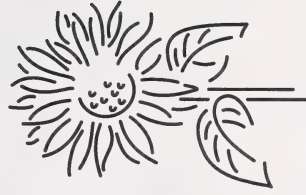
An area can be emphasized by placing it against an uncluttered background. A display of shoes in a window might have a simple background, with a lightly patterned scarf, a string of pearls, and some spotlights trained on the shoes. The background must be simple to keep eyes focused on the shoes, the main emphasis of the display.

An unusual feeling can be created by including unlike and like things in a strange relationship, like the *surrealists* did. It might be interesting to see examples of artists who painted in this style. Look in a library for a book about Salvador Dali, Rene Magritte, or Giorgio De Chirico.

Unusual **size** can also illustrate emphasis. Look at the pictures below to see how the feeling changes as the sizes and relationships change.



Look at the emphasis in the sketches below, as the lines all flow to one centre of interest.



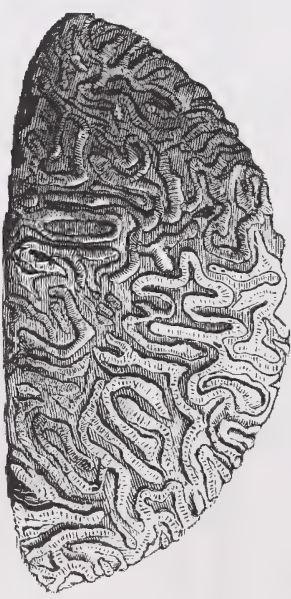
PATTERN



Pattern is the arrangement of:

- lines
- shapes
- textures

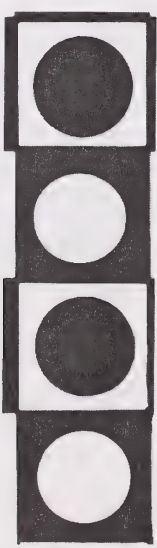
Nature is a good place to recognize pattern. The brain coral to the right is an example of **random** pattern. This pattern is not planned or uniform.



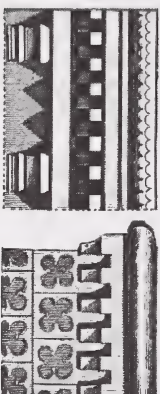
Pattern can be **uniform**, like this:



For added interest note the switch of the negative and positive spaces as the circles and squares repeat themselves.




Note these architectural patterns in stone:



Which vegetable illustrates **radial** pattern?



Patterns are often used in **printmaking**. You may wish to review the printmaking section on page 55 of this book. Similar lines, shapes, and textures can be repeated in many ways. Often, shapes are shown both right-side up and upside down, or they skip a space or two and then begin again.

The photographs below show a patchwork or "crazy" quilt made by Mrs. Shirley Ronaghan. Quilt tops like these use scraps of fabric and are a good recycling project. Notice the repeating designs. Can you find where the plaid and white bird designs repeat? Notice the feather embroidery stitch, which looks like this , between some fabric pieces.

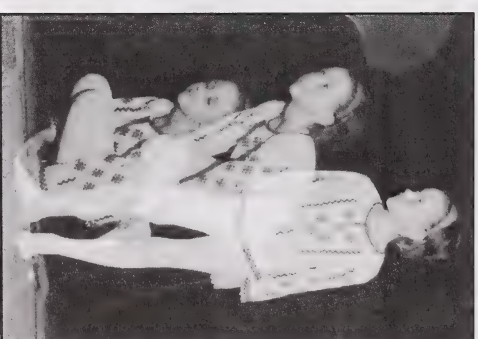


MOVEMENT

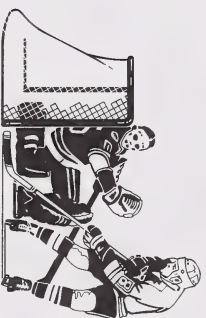
Movement leads the eye to various places in a picture. Have you ever watched a conductor with an orchestra? By sweeps of his arms he leads various musicians through a music score. Often short, choppy strokes are made, and curved and straight lines are suggested. These arm movements are a language that tells the musicians how certain parts of the music are to be played, how different notes are to be stressed, and so on. The arm movements suggest feelings such as sadness, joy, and excitement.

Movement can be suggested by **overlapping shapes**. See the picture to the right. Elizabeth was photographed as each new position was taken, and a flow has been created by overlapping the pictures. This photograph shows how anyone can give a picture this fluid feeling. You might find reproductions by Marcel Duchamp and Giacomo Balla in a library book. See how these two artists painted pictures to show illusions of movement.

Artists can make you look at particular things and locations in a picture, and they do this by working with the elements of art. Sometimes, they want you to look several times at one spot, and your eye keeps going back to this area. The area an artist wants you to look at might be more detailed, or the value might be lighter, or it might be the spot where the most action is taking place. Limbs and faces can lead your eyes there. Where and how is our attention focussed in the picture below?



Both heads look down, and the arm and hockey stick lead our eyes to the puck.



Feelings of movement can be achieved with vertical lines to suggest up and down, and with diagonal lines to suggest movement along sloping lines.



Setting a camera at a slow shutter speed or moving the camera can give the illusion of motion to a photograph.

Study the photograph below. Most shapes and lines run horizontally. Few vertical or diagonal lines interrupt the restful feeling, which is suitable for the sleepy gosling.



For other effects, a combination of directions can be used. For a confused or unfocused feeling, combine vertical, horizontal, and diagonal lines and shapes.

Movement can be achieved by using **value** differences. Shapes can be painted from light to dark, or from dark to light. That will lead the eye in a front to back, or back to front motion.

Complementary colours are useful for creating movement, and so are contrasting cool and warm colours. (See page 34 of this book for review.)

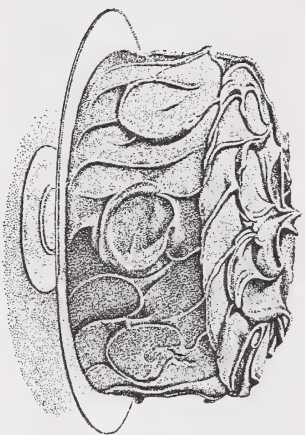
Obvious ways to show movement are **kinetic sculptures**, which move because of wind, water, or heat energy. Pinwheels, mobiles, and whirligigs are some examples of kinetic sculptures.

RHYTHM

Repeat any of the elements of art and a feeling of **rhythm** is achieved. As you might imagine, there are many types of rhythm in art, just as there are in music. Listen to a movie or radio drama to find out how music is used to create feelings of suspense, excitement, joy, and energy. Some rhythm flows smoothly, while some interrupts and seems rough. You know that songs have repeated notes which form a pattern. Artists can do the same sort of thing, but with the other senses — i.e. with touch, as in sculpture and texture, and with sight, as in line and colour. Sometimes there are a lot of curved shapes and lines, and these form a pattern. Shapes and lines may be placed close together in one area, and farther apart elsewhere in the picture, but they still form a pattern.

SMOOTH RHYTHM

A feeling of rhythm has been created by repetition of shapes and lines, formed as the icing was spread on the cake. Although the ridges and valleys are not identical, they are similar enough to suggest repeated shapes.



The dog tracks are the only areas that interrupt the rhythm of the flowing ridges of snow.



ANGULAR RHYTHM

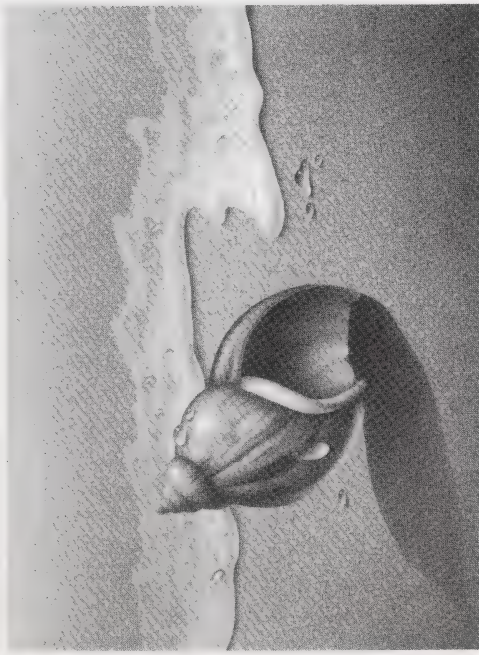
Lots of excitement and tension can be created by using repeating lines and shapes which are rough-edged and sharp-cornered (angular). Can you feel the confusion and excitement in the picture below?



By now the world and language of art should not be so mysterious to you. Ordinary things like a banana peel flung over a garbage can, or a package of spilled jellybeans, might now get a second glance. Instead of just a pile of candy, you might notice repetition of colour, or a particular pattern the shapes form. These things could become the basis of a design, sculpture, or painting. While others are still looking, you have begun to truly "see", just like an artist does.

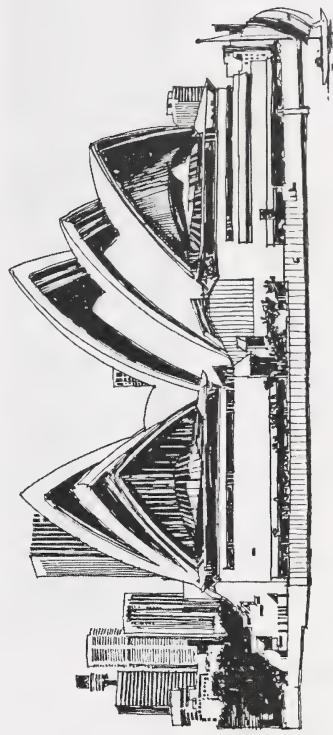
The Opera House in Sydney, Australia was designed by Jorm Utzon. Notice how the curved wedge shapes of the roof overlap. They look much like the billowing sails of boats in the nearby harbour. Maybe the shapes were simplified from sea shell shapes. What do you think? Are sailboat and shell shapes a suitable theme for a building built near water?

How did Mr. Utzon use the shape of either a shell or sailboat to create the shapes for his opera house?



and

Sydney Opera House, Sydney, Australia



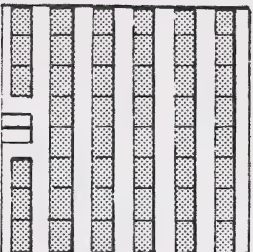
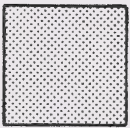
View from the side



View from the front

CUBE

Buildings are made up of basic shapes. Examples are shown on the next few pages.

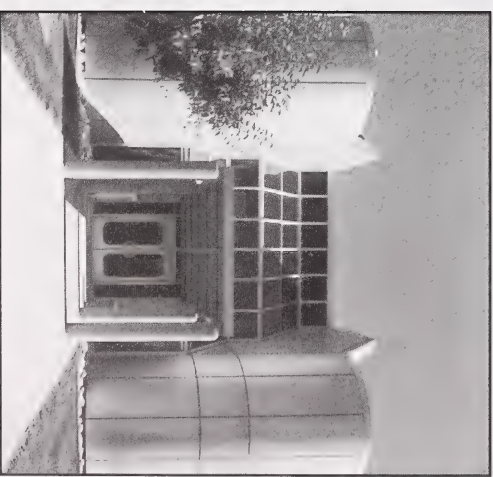


A cube

An office building

- A building should be designed to meet the needs of the people who use it, and it should also be pleasing to look at (*aesthetic*).

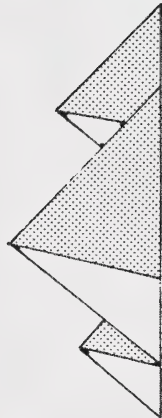
The Alberta Distance Learning Centre



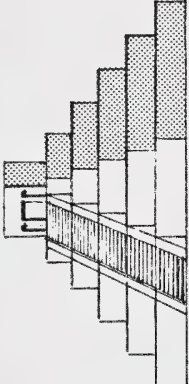
PYRAMID (Triangle)



A pyramid



The Muttart Conservatory
in Edmonton

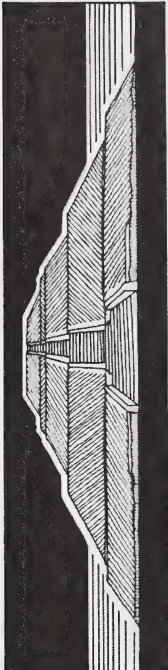


An ancient Mexican temple

These structures are based on the pyramid shape.



The Sphinx in front of two Egyptian pyramids

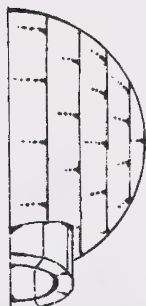


A Mexican temple

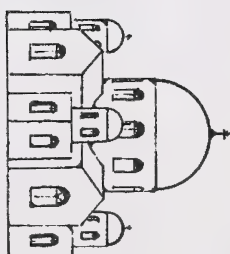
SPHERE



Half of a sphere

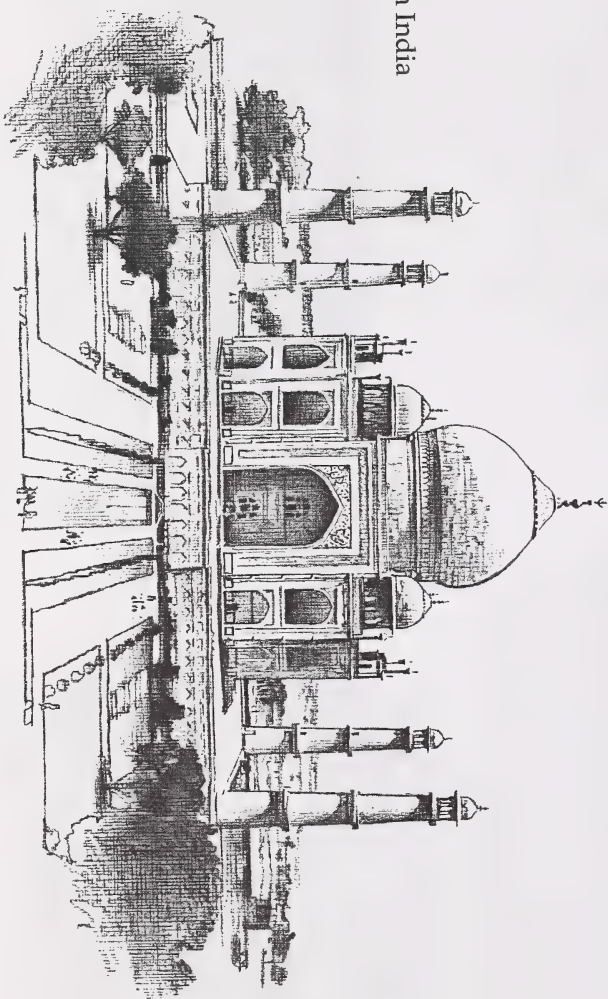


An igloo



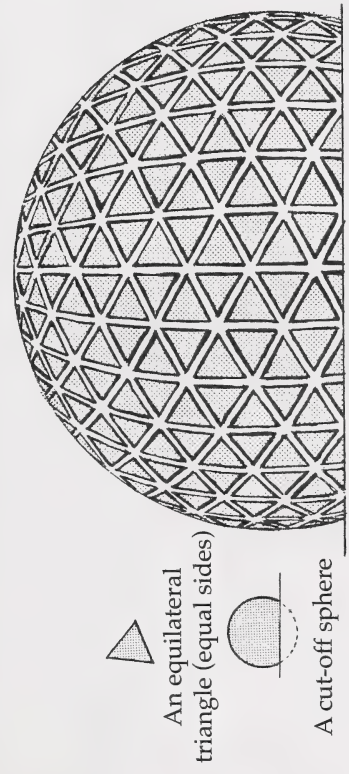
A domed church

The Taj Mahal in India

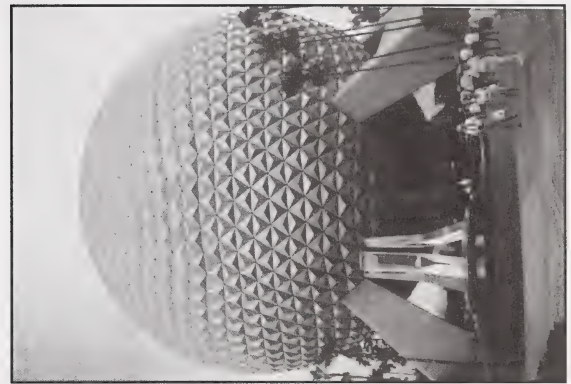


GEODESIC DOMES

Today there are many new building methods. One interesting shape is the **geodesic dome**. Its basic part is an equilateral triangle, and its shape is half or more of a sphere. The frame, made of aluminium rods, is covered with a plastic skin which is stretched over the whole building. This makes a geodesic dome lightweight. It can be built quickly and cheaply, and can cover large areas.



Dome building from Expo 1986, held in Vancouver, British Columbia

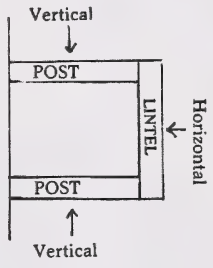


GREEK AND ROMAN ARCHITECTURE

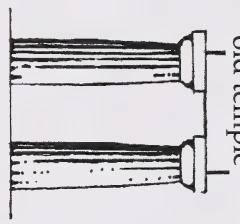
After the architect has decided on the basic cube, triangle, or sphere, another problem has to be considered. What kind of support will hold up the building?

1. Post and Lintel

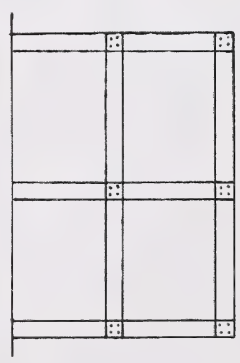
Post and lintel
for a door



Pillars for an
old temple



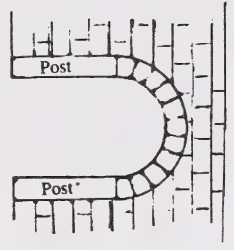
Girders of a steel-
framed building



The posts and lintels are sometimes made of wood and sometimes of stone. A heavy horizontal beam or stone rests on two vertical posts. This type of support was used for old Greek temples built of stone. It is used today for houses built of wood, and for high-rise buildings built with steel girders.

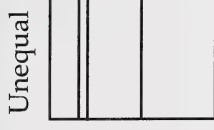
2. Arch

An arch for a door

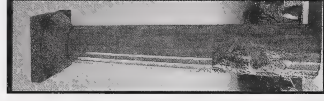


Another successful support is the arch. Smaller stones or bricks form the arch. An arch for a door or window can rest on two posts. It can hold up a heavy stone wall. The Romans used the arch to build structures higher than two storeys.

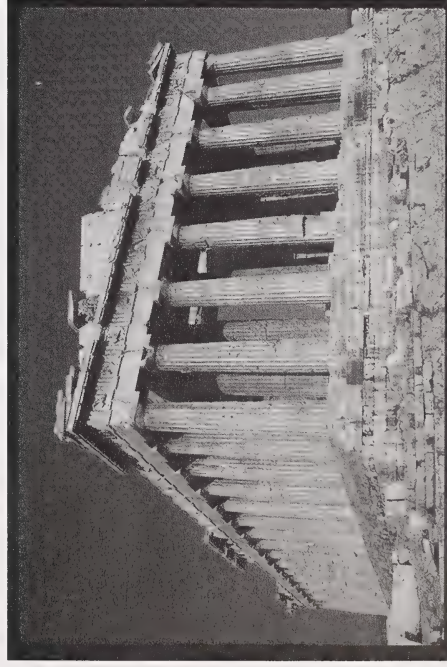
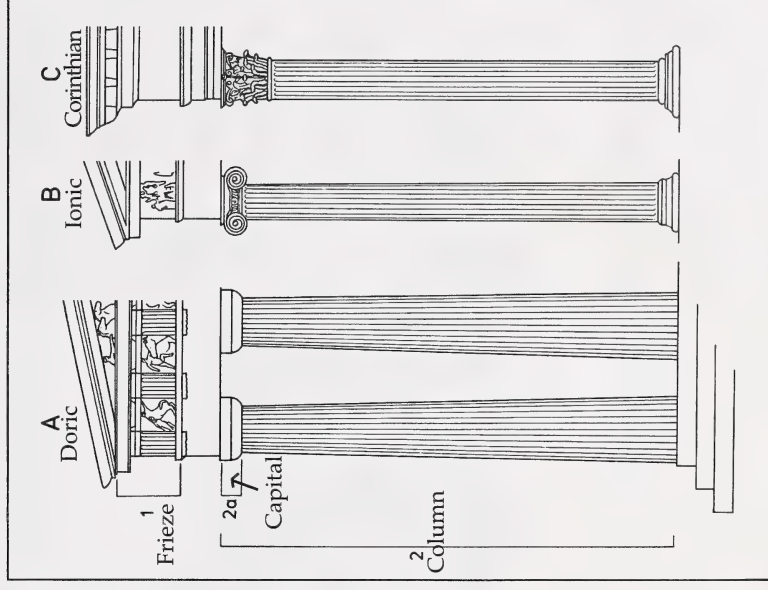
One especially good example of an *aesthetic* building is the **Parthenon** in Athens, Greece. The Parthenon was a temple which was built for the goddess Athena. The reason it is so pleasing to look at is its *proportions*, or the way the parts were arranged. The **Golden Section** is a well-proportioned rectangle that the Greeks worked out. They believed that unequal parts were more interesting than equal ones, so they changed the way in which they divided rectangular building spaces. Which of the rectangles on the right do you think is more interesting, the equal or the unequally divided rectangle?



The marble Parthenon was built around 440 BC. The floor is a rectangular shape based on the Golden Section. Doric columns repeat all around the outside and create a sense of rhythm. Each column is smaller at the top than at the base, so it leads




Notice the **frieze** section above the columns. (See the diagram on the far right.) That is the area where relief figures were carved. Can you see the post and lintel construction which holds the building up?



The Parthenon in Athens, Greece

Greek life can be studied through images which were scratched, painted, and done in relief, on clay jars and vases. Although no paintings survived the ages, it is thought that some scenes on the pottery originated from these lost paintings.

The style of dress gives a good feel for the way a Greek couple looked. Notice the designs on the tunic of the man.  A classic design called the Fret (or Greek key), above the couple, is still used today and is found on wallpaper, fabric, and household objects.



Sometimes a pattern is more than just a design. Notice the Fret design under the picture on this vase. This design appears in many different cultures in slightly altered versions like the examples below.



Pre-Columbian

The meaning is not known, but a similar mark stands for water.

Egyptian

This mark means the land of Egypt.

Chinese

This means a return to a place.

Hopi Indians

This means a migration.

An *amphora*, or vase, might show darker figures against a lighter background. These figures (see the examples below) often filled empty areas on containers. You may wish to review concentric and geometric shapes on pages 16 and 24 of this book.



A *meander pattern*, also appearing on Greek vases, looks like this:



If someone asks you to go straight to the store and to stop meandering, what kind of path would you take?

Beauty, art, poetry, music, purity, moderation, and harmony were important ideals in the Greek culture.

Greek **mythology**, or stories, tell us that the Greeks believed in Zeus, the father of all gods, who lived on Mount Olympus. Sometimes he hurled thunderbolts. Athena was the goddess of wisdom and Apollo was the god of music. Here are a few principles which were carved (incised) into a temple dedicated to Apollo:

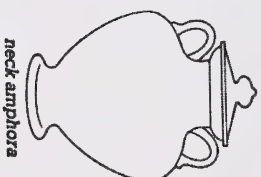
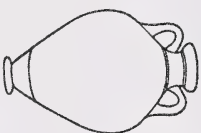
- Observe the limit.
- Keep a reverent tongue (be respectful).
- Hate pride.

Since the Greeks based their culture on lofty ideals, they also thought that their bodies should be as athletic and healthy looking as possible, because that would further encourage beauty. As a result, they learned a lot about drawing figures and they passed this knowledge to us through their artwork. Figures like those below adorned the *frieze* section of the Parthenon. See page 115 for a diagram of a frieze.



GREEK POTTERY

Greek pottery has a variety of shapes, and interesting names, too. For example, an **amphora** was a storage jar which held liquids. It had a shape like an insect abdomen.



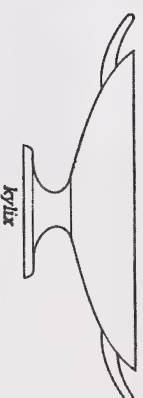
neck amphora

A **lekythos** held oil or perfume and looked like this:



lekythos

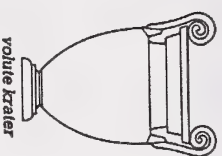
A drinking cup, or **kylix**, could look like this:



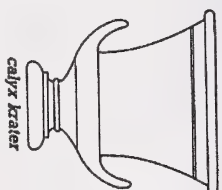
kylix

A **hydra** was large container that held water.

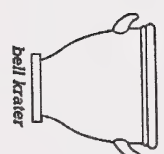
Other storage jars that held liquids were called **krater** containers and came in different shapes.



volute krater



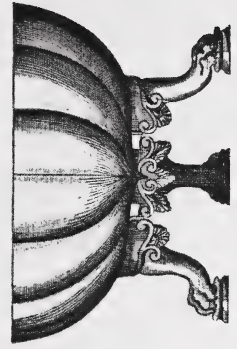
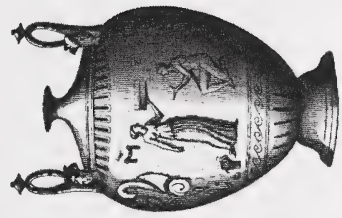
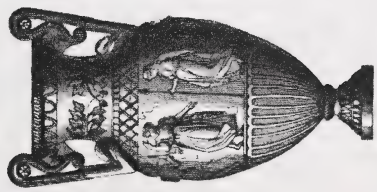
calyx krater



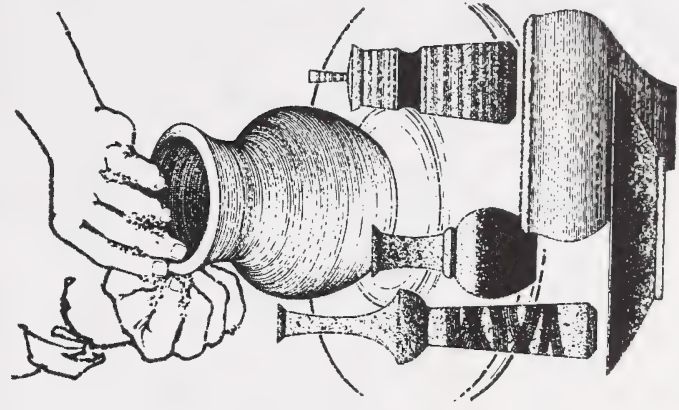
bell krater

Does our culture have any containers that hold only specific things?

Later pottery featured etched details with yellow and purple highlighted details. This provided a contrast, as you can imagine. Later still, the **red figure** style was used. Backgrounds were black and figures were the red colour of the clay. Can you believe that one jar, called the Dipylon Amphora, was 1.5 metres or 5 feet tall! This jar was set up over tombs and acted much like a tombstone marker in our culture. Sometimes handles, spouts, and legs (see the examples to the right) were fashioned in animal shapes. Some bathtubs today rest on animal or bird legs. Do you suppose this has anything to do with the original idea the Greeks had?



Pages 78 -79 show the **pinch**, **coil**, and **slab** methods of making clay containers. A fourth method involves a *potter's wheel*. It would look something like this:



A lump of clay is placed on the wheel and centered. Centrifugal force (like swinging a pail filled with water around you) keeps the lump in the middle of the turning wheel. Walls of the pot can then be drawn higher, wider, and thinner than they could be with just the methods mentioned above. Pots can also be made using a combination of several methods. For example, a slab and "thrown" parts, made on a potter's wheel, can be combined and then some areas can be modelled into a **relief**. The examples above show relief figures on the sides.

ANALYZING ART

Some countries are referred to as "melting pots" because so many different kinds of cultures (peoples) live near each other. Canada has lots of ethnic groups, and an artist called **William Kurelek** tried to draw and paint as many of these groups as he could. Unfortunately, this Ukrainian Canadian died at the early age of fifty. In his short life, Mr. Kurelek produced 8000 paintings and drawings, and had begun to publish books as well. You might be able to find books with Mr. Kurelek's paintings at your library.

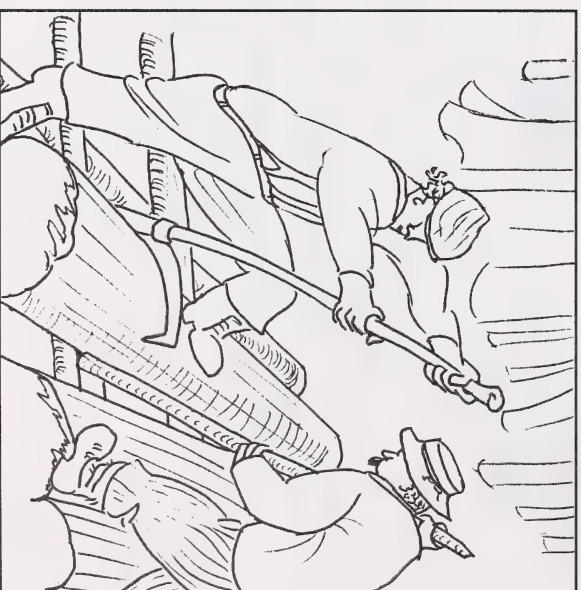
Mr. Kurelek faithfully researched material for his paintings, so interior and exterior views of everyday life would be as true to life as possible. Traditional dress, events, and signs on machinery and buildings all reflected life at the time of the pioneers who settled this country. Mr. Kurelek shows a feeling of traditional ways and togetherness that seems all but lost today.

Someone who paints everyday scenes is called a **genre** painter. Mr. Kurelek belonged to this category of painters because he showed immigrants working on the railroad, loggers cutting wood, blacksmiths, grocery owners, priests, mechanics, and farmers. He painted weddings, funerals, Christmas, and school scenes.

Such paintings show details of the Canadian landscape, and the relationships of neighbours and strangers.



The Blacksmith Shop



Lumberjacks

"Why analyze pictures?"
"I know what I like."
"My pet monkey could have painted that picture."
"I don't know why I dislike it, I just do."

No one is required to like every picture or sculpture. But if you want to understand or criticize art in a meaningful way, you must educate yourself. Then artwork will hold more interest for you, and your own might become better, too. A greater appreciation can be gained by your understanding of what the artist went through when the art was created. This especially applies if you have done a similar technique or activity yourself. This is called having "empathy" for someone.

Artists create for many reasons:

1. Sometimes a picture is a record of a past event or person, so it is called a *historical* record. **Paul Kane** was an artist who painted large pictures of life when huge herds of buffalo roamed the prairies.
2. Artists might create just to make their feelings known. **Emily Carr**, a Canadian artist who died in 1945, painted the forests and the Haida culture in British Columbia and the Queen Charlotte Islands. She loved the feelings the landscape and forest gave her as she wandered through nature.
3. Artists might create things and invent new methods of looking at things. They might begin a new art movement, and others who think the same way might join it. The **Group of Seven** were a band of Canadian artists who thought that nature and landscape should be the basis of Canadian art tradition.

ANALYZING A PICTURE

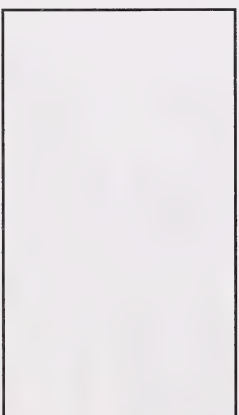
A lot can be learned by studying a picture, but what does a person look for? By now you know a lot about the elements of art, so begin there. Look at the arrangement of elements, and how the artist has used them.

Turn to the front cover and study the painting.

1. Look at the bulging sails on the boats in the painting. Which direction is the wind blowing, from left to right or right to left? _____
2. Are the **patterns** on the coloured sails all the same? _____
3. How many **red** areas can you find? _____
4. Are **cool** colours like blue, purple, and green calm or exciting colours? _____
5. In the boxes below, draw two **shapes** that **repeat** in the painting. Review **form** and **shape** on page 30 of this book if necessary.



One repeating shape



Another repeating shape

6. Describe **ONE** example of **overlapping** found in this painting. _____

7. How does this picture make you feel?

HOMEMADE PASTE FOR PAPIER MÂCHÉ

Recipe 1

Mix:

*1 cup flour
3 cups water

Boil the ingredients, mixing constantly.
Cool and use.



Recipe 2

For a smaller amount of paste mix:

¼ cup flour
1 cup water

Boil the ingredients, mixing constantly.
Cool and use.



Option:

Use a purchased box of dry wallpaper paste. Mix a small amount with cool water. Follow the directions on the box.

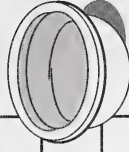
* Never use self-rising flour in dough recipes because your statue will change shape as the dough rises.

HOMEMADE MODELLING DOUGH

Recipe 1

1½ cups flour
¾ cup salt
¾ cup water

Knead the ingredients and use to model statues.



Recipe 2

2 cups flour
1 cup salt

Add enough warm water to make a suitable dough. Add a tablespoon of dishwashing liquid to make the dough more elastic.



Recipe 3

1 cup flour
½ cup salt
¾ cup cold water

Add a tablespoon of dishwashing liquid to make a more elastic dough.



Consider adding a few drops of food colouring dye to the dough if you wish.

HOMEMADE DYES

Dyes can be made from vegetation around you, and the colours can be used to colour cotton, or in watercolour pictures.

Use:



- sunflower seeds for a blue colour
- birch bark for a red colour – boil for fifteen minutes
- goldenrod for a yellow colour
- onion skins for a brown or burnt orange colour
- horseradish leaves for a gold colour
- marigold flowers for a gold colour – boil for twenty minutes

Different berries, flowers, and roots of plants give different dye colours. Try boiling a piece of cotton in beet juice, coffee, or tea for a few minutes.

All plant material should be washed to get rid of insects, soaked overnight, and boiled in just enough distilled or rain water to cover the vegetation. When the mixture has cooled, strain and use it within 24 hours.

GLOSSARY

A

- Advances comes forward. Warm colours like red, yellow, and orange seem to advance.
- Aesthetic pleasing to the eye
- Alum a substance which prevents dough from moulding
- Amphora a Greek vase (see page 118)
- Analogous colours next to each other on the colour wheel, e.g. blue-green, green, and yellow-green
- Angle a figure formed by two lines which come from the same point, e.g. a 90° angle: 
- Angular sharp-edged 
- Applique cloth shapes sewn to another piece of material
- Archeologist people who study artifacts from ancient cultures
- Architect a person who designs buildings
- Architecture the study of building design





Art Nouveau a very decorative style which used intricate lines and shapes. A book about stained glass work by Louis Tiffany is one example of the Art Nouveau style.



- Asymmetry lack of symmetry; the property of figures which cannot be divided into matching halves
- Axis a straight line which passes through the middle of a three-dimensional object



B

- Background the area nearest the horizon
- Balance equal distribution; also, one of the Principles of Design
- Batik a resist process involving fabric, dye, and hot wax
- Bird's eye view a view from above; looking downward
- Braiding winding 
- Branch to split or go in different directions 
- Brown paper tape (also butcher's tape) – can be used to stretch watercolour paper attached to a wooden board



Calligraphy a free flowing style of lettering



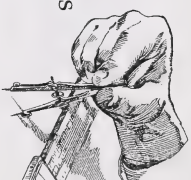
Cartoon an exaggerated and simplified drawing of a face or figure

Cast a statue made by pouring hot metal or plaster in a mould

Categories..... groupings for identification purposes

Compass an instrument used to draw uniform shapes, usually circles

Complementary colours which are opposite on the colour wheel,



e.g. red and green

Concave..... a circular depression, like the inside of a bowl

Concentric circles within circles, like tree rings

Contour the outside edge of a figure or shape, drawn with a continuous line

Contrast differences

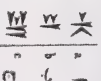
Convex a bulging circular shape, like a bowl turned upside down on a table

Cool colours like blue, purple, and green, which seem to recede in a picture, or move away from the viewer

Crosshatching crisscrossing diagonal lines  which are often used as a texture



Cuneiform an ancient form of writing. Wedge shapes were pressed into damp clay tablets. The shapes stood for words or terms.



Cylinder three-dimensional shapes like these:



Dab a small amount, about this size



Density distribution patterns of mass or figures, e.g. this is an example of a dot density pattern:



Design arrangement of lines, shapes, and textures in a deliberate way

Diagonal a sloping line which runs at an acute angle from the horizontal




Diazo Paper paper which is sensitive to light, e.g. Sunprint paper

Distortion pulling or exaggerating out of shape. A reflection in a doorknob or toaster is distorted.

Doodles lines and shapes drawn usually without much preplanning. People often create doodles while talking on the telephone.

Drawing marks created on a surface

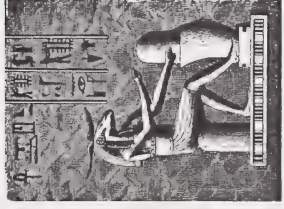
Elements parts or ingredients. Art elements are *line, texture, value, shape, form, space, and colour*.
Emphasis prominence or importance; one of the Principles of Design
Etching the process of scratching a surface. An example is a wax crayon etching.

Fabric arts artwork involving the use of cloth
Fixative a material used to prevent smearing. Hair spray can keep drawings from smudging.
Foreground the area of a picture made to appear closest to the viewer
Foreshortening the enlarging of foreground objects to create the illusion of depth in a picture →
Found object an everyday object
Fret pattern a pattern often found on ancient artifacts, for example the Greek Key design: 



Genre a category of painting which shows everyday scenes and events in a realistic way
Geometric relating to geometry; referring to designs which use simple geometric figures, such as circles and squares
Gesture drawing a quick sketch to capture stance and motion

Hieroglyphics an ancient Egyptian writing system which used pictures and symbols →
Horizon a line which divides sky from earth
Hydra a Greek water container; in Greek mythology, a monster with several heads





Ideogram a graphic symbol which stands for a word or idea, e.g. this shape  could stand for the word "water"

Illusion a misleading visual image. Creating distance on a flat picture is an illusion.

Impressionism an art movement that showed effects of light in painting

Incised cut or scratched into a surface

Inking applying ink or paint to a surface, especially in printmaking

Intaglio an etching or engraving process in stone or other hard material

Intersect to meet or cross, as in intersecting lines



Jargon language or terms which relate to a specific area of study. Words like "impressionistic" and "intaglio" might be considered to be artistic jargon.



Krater a Greek container

Kylix a Greek drinking cup




Lekythos a Greek flask for holding perfume or oil

Light sensitive referring to treated materials which are affected by light exposure

Linear referring to art which emphasizes the use of lines



Marbling a process in which dabs of oil paint floating on water create a pattern. A *monoprint* is created when a print of such patterns is taken.

Meander pattern 

Media materials which art is created with

Metamorphosis a striking change of form. A larva becomes a pupa and then a butterfly.

Middleground an area between the *foreground* and *background*

Mixed media refers to artwork which contains a combination of materials

Model a person or animal which poses for an artist; also, an example or pattern of something to be made

Monochrome a painting, drawing, or photograph using only one colour and variations of that colour

Monoprint meaning only one print can be taken. Printmaking usually involves the making of many prints of the same picture.

Mosaic a picture made up of bits of stone, marble, or ceramic pieces

Movement motion or action; one of the Principles of Design

Mythology stories involving imaginary characters. Zeus and Apollo were gods in Greek mythology.



Negative referring to the area or space around an object, or between objects

Oasis styrofoam-like blocks that florists use for securing flowers in arrangements. They can be carved when doing subtractive sculpture.



Octagon a geometric figure with eight sides:

Opaque not allowing light to pass through; the opposite of transparent

Optical referring to art which uses geometric patterns, often to create illusions



Organic a free flowing shape, not sharp-edged



Oval

Overlapping having one object in front of another, often to create depth in a picture






- Painting**..... to apply paint or related material to a canvas or surface
- Palette** a flat, shaped board which holds paint and serves as a mixing surface
- Panning** moving a camera to create motion or blur an image
- Parallel** lines which remain the same distance apart //
- Pattern** a series of repeated figures; a design; one of the Principles of Design
- Perspective** the illusion of depth on a two-dimensional surface
- Photo technology** ... the processes and materials of photography
- Plaster of Paris** a powder which, when mixed with water, is used to make casts, moulds, and sculptures
- Portfolio** a flat case for storing artwork
- Portrait** a picture of a head or head and upper body
- Positive** referring to the space an object occupies
- Preliminary** referring to sketches done in preparation for further drawings
- Primary** meaning *first*. In colour theory, *red, yellow, and blue* are primary colours.
- Principles** basic knowledge, or guiding rules
- Printmaking** making multiple copies of an image
- Prism** a three-dimensional geometric figure; a transparent solid which splits white light into colours

Quest a search for something



Recedes tends to sink back into a picture, or move away from the viewer. For example, purple, green, and blue seem to recede in a picture.

Rectangle a geometric figure with four sides, 90° angles, and opposite sides equal in length: 

Resist to repel. Wax repels water by making a coating which is not affected by liquid.

Rhythm repetition of shapes to create a pattern; also, a Principle of Design

Rubbing an impression of a surface taken by rubbing paper with a crayon or charcoal



Score to partially cut through a material

Sculpture a modelled shape or form which has height, width, and depth, or three dimensions


Secondary colours which result from mixing primary colours, e.g. orange, purple, and green

Sequence steps done in order, or ordered events

Sgraffito scratching through a surface to expose a layer underneath

Shadow the result of light being blocked by an object _____

Simplify to reduce or change to a basic shape

Spiral a winding movement around a centre point or axis: 


Square a geometric figure with four equal sides and 90° angles

Stencil a pattern of images obtained by dabbing colour through shapes cut in stiff card

Styrofoam a plastic substance often used in packaging material

Sunprint a trade name for diazo paper, which is sensitive to light

Surreal a fantasy or dream-like image

Symbol a shape which stands for a word, object, or idea, e.g. a stop sign: 

Symmetry a property of figures which can be divided into matching halves



Technique a particular way of doing something

Tempera a water soluble paint

Texture the feel of surfaces

Theme a main idea or subject; the underlying topic or idea of a work of art


Three-dimensional . having height, width, and depth

Tie dye binding and dyeing cloth to create patterns

Tint adding white to a colour to lessen its value

Toxic poisonous or harmful

Transparent clear; allows most light to pass through, like window glass

Triangle a geometric figure with three sides: 

Two-dimensional having only two dimensions, or just height and width



Unity harmony or consistency; the combining of related parts into a whole; also, one of the Principles of Design



Value the lightness or darkness of a colour

Viewpoints the points or places from which things or areas are seen



Warm refers to colours like *red*, *yellow*, and *orange*, which seem to advance on a page and add warmth to a picture



Warp cords or strings which are the framework of a weaving

Wash the process of covering background areas with thin watercolour paint

Watercolour water-based paint; a picture produced with watercolour paint

Weaving a combination of warp and weft strings

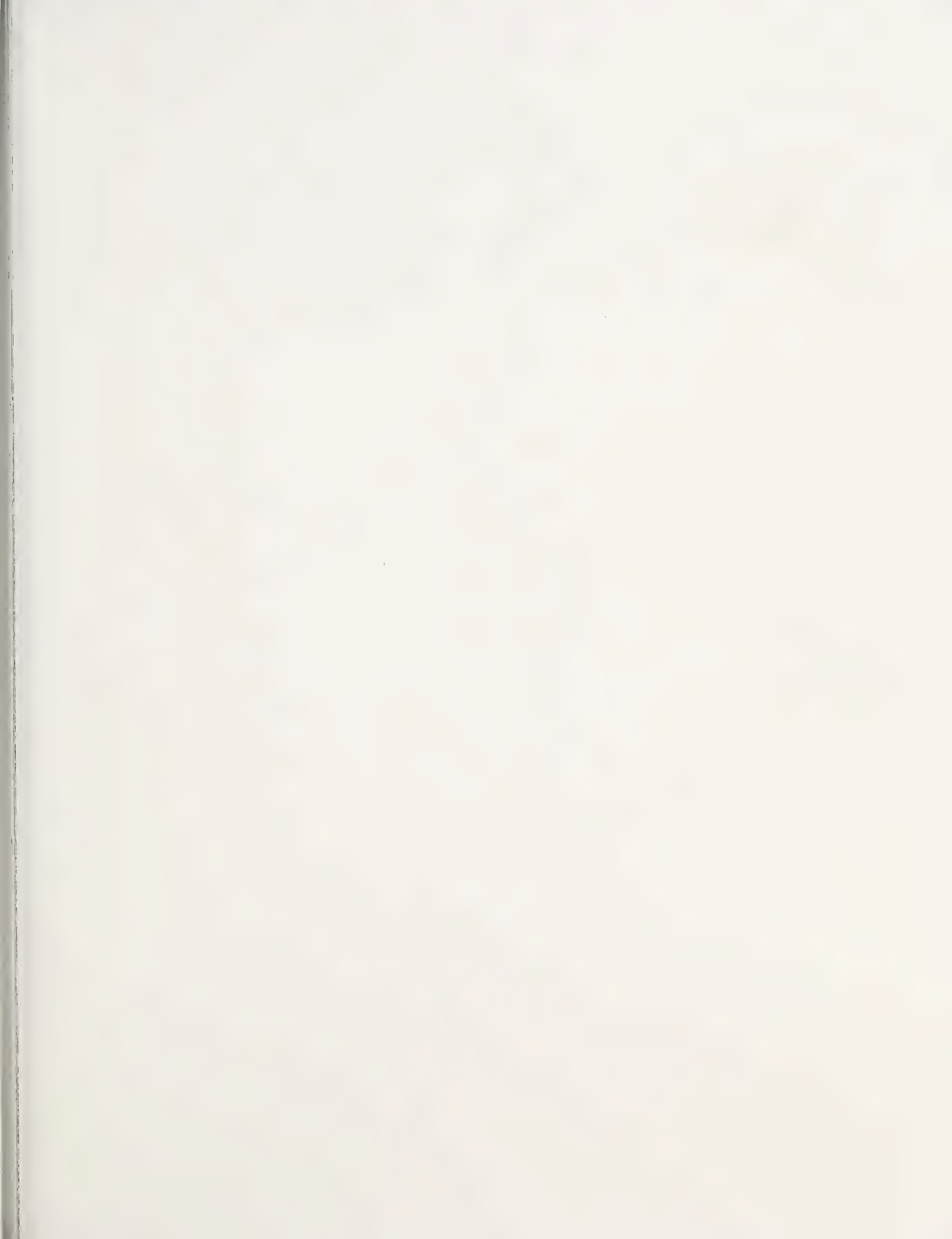
Weft strings or cords which are woven around warp strings

Worm's eye view a view from beneath; looking upward



Zig Zag a back and forth line pattern:





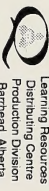






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